



**Royal  
Academy  
of  
Music  
Prospectus  
2009**





**'A magnificent performance...  
superbly and spontaneously played  
by eager musicians from the Royal  
Academy of Music who provide  
wonderful blending and a superbly  
polished, professional ensemble'**  
Gramophone, January 2008

**'And what singers! The strength  
in depth was uncommon even  
by the Academy's high standards...  
we opera-lovers could look  
serenely down, comforted by  
thoughts of a future blessed with  
such abundant talent'**  
Opera, January 2008

**'Virtuoso forces of the London  
Sinfonietta, the Royal Academy  
of Music Manson Ensemble,  
Synergy Vocals, two narrators  
and a cluster of acoustics experts...  
this was an unmissable event,  
– brilliantly brought off.'**

Evening Standard reviews the sold-out  
performances of Nono's *Prometeo* at the  
Royal Festival Hall, May 2008

**'Truly impressive facilities for  
performance and rehearsal'**

Education.guardian.co.uk, May 2008

**'This was a performance that was  
full of life, and one got the impression  
that both the audience and the  
performers got an equally large  
amount of enjoyment from it.  
Judging from the rapport he had with  
the performers, I don't doubt that Sir  
Colin Davis felt exactly the same'**  
Opera Now, March/April 2008

**'A very impressive evening all round'**  
The Stage, March 2007

**'Gorgeously irreverent stuff, which  
came up fresh as paint under Clío  
Gould's direction of a truly virtuosic  
group of Royal Academy of Music  
students... This was a splendid  
concert... a riveting performance'**  
musicalpointers.co.uk, June 2007

**'The standard is very high and could  
show the professional companies a  
thing or two... it's a great place to  
prepare you for the hurly-burly of the  
outside world'**  
BBC Radio 3, February 2007

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## Welcome

Principal

**Professor Jonathan Freeman-Attwood**

BMus, MPhil, Hon RAM

Principal's PA:

Kate McKiernan Hon ARAM

Telephone 020 7873 7377

Email k.mckiernan@ram.ac.uk

**'excellent... performed with vigour  
and authority by the Royal Academy  
of Music students'**

SundayTimes, February 2008



### **Professor Jonathan Freeman-Attwood**

BMus, MPhil, Hon RAM

Studied at University of Toronto and Christ Church, Oxford. Recording producer for many independent record labels, including Channel Classics, BIS, Chandos, Naxos, ASV, Hyperion, Simax etc., many of which have won major awards and prizes. As a trumpet player, he has performed widely with solo recitals and discs of sonatas, concerti, including 'Bach Connections', 'The Trumpets that Time forgot' with John Wallace, 'La Trompette Retrouvée' and, in 2008, 'Trumpet Masque' for Linn Records. Broadcaster for BBC, New Grove contributor, critic and writer on performance for numerous publications.

As Dean of Undergraduate Studies 1991–5, he directed the first cycle of the BMus programme. Vice-Principal and Director of Studies since 1996, and Principal since July 2008. Appointed a Professor of University of London, 2001.

Since it was founded back in 1822, the Royal Academy of Music has become one of the most recognisable names in music.

Great traditions do not guarantee future success, but at the Academy they do inspire us to achieve an especially happy blend of continuity and cutting-edge work. Cherish as we do our distinguished alumni, fine teachers and enterprising study programmes, at the Academy we never simply rest on our reputation. Every day we question the quality and effectiveness of our work, reappraising our primary goal: how to realise the potential of each and every musician at the Academy. Remaining the most stimulating, dynamic and friendly musical environment, we want every student — wherever they come from — to make their individual mark and to leave equipped for the realities of professional life.

Exploring a musical personality, at the same time as 'toughening up' for a career, is an exciting collaborative challenge for students and staff alike. I myself thrive on it. There is no dogmatic or prescriptive 'school of teaching' at the Academy; our staff represent many different pedagogical and creative lineages for students to embrace as they choose.

But there is *one* 'Academy way'. It is where young 21st-century musicians are expected, as never before, to communicate their art with a blend of passionate advocacy and entrepreneurial purpose. Music will only keep on being a central part of people's lives

if it is closely allied to the many other cultural shifts which we see around us.

All of this happens at the Academy in a seemingly endless range of activities. Orchestral and chamber music, 'period' and contemporary music, musical theatre, opera, music for new media: all are guided by some of the world's greatest musicians. We also draw increasingly on our technological resources, our 'living museum', our archives and our peerless stringed instruments from Cremona.

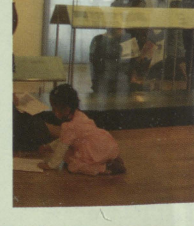
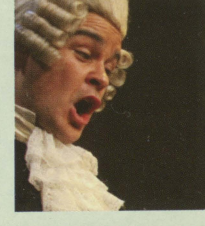
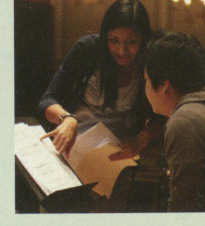
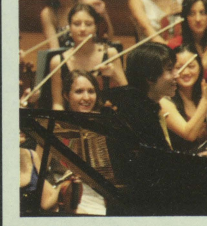
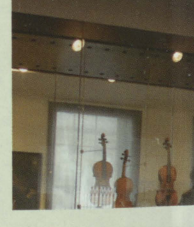
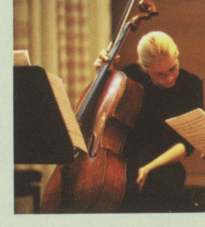
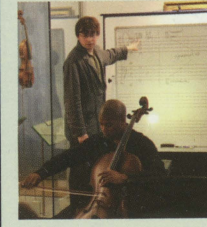
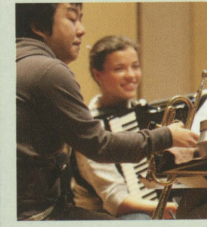
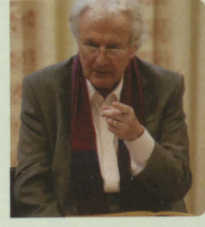
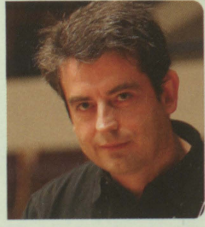
Over 90% of our graduates from the last 20 years are gainfully employed in the music profession. Through Open Academy, students engage in ground-breaking community projects as part of the core curriculum. No-one needs persuading that such activities are central to the task of building important and fulfilling careers.

2009 will witness many further exciting developments — including the construction of new practice facilities, which will complete a building and refurbishment programme which over the last decade has transformed the Academy.

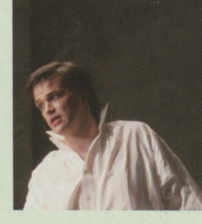
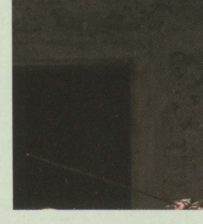
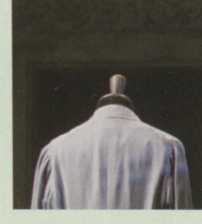
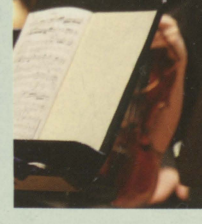
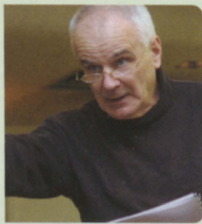
A prospectus can only say so much. Come and see the Academy for yourself, arrange consultation lessons with our professors, come to concerts and events, talk to current students — and ask all those difficult questions!

You will receive a warm welcome.











## Frequently Asked Questions

Deputy Principal  
**Mark Racz** BA, MFA  
(pictured right)

Director of Programmes  
**Timothy Jones** MA, DPhil, LTCL  
(pictured left)

**'we've had plenty of opportunities to be dazzled this past month... from student performers of the Royal Academy of Music... Jonathan Harvey's Song Offerings was performed with tremendous finesse by young musicians of the Royal Academy of Music.'**  
Daily Telegraph, February 2008



The American-born pianist, teacher and music educator Mark Racz studied at Rutgers University and the Manhattan School of Music, and with Nadia Boulanger at the Fontainebleau School of Music. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early-20th-century music. He has given numerous masterclasses at the conservatoires in Weimar, Bucharest, Krakow, Beijing and Shanghai. He was Vice-Principal of Birmingham Conservatoire before moving to the Academy in 2008.

Timothy Jones studied as an undergraduate and postgraduate at Christ Church, Oxford. A specialist in Viennese classical music, and the relationships between analysis, interpretation and performance, he has previously held academic appointments at Universities of Oxford and Exeter and at the Royal Northern College of Music. As a keyboard player he has performed widely in seventeenth- and eighteenth-century music and has given premières of many contemporary works. He is particularly interested in the role of improvisation within composed musical structures.

### Who gets into the Academy?

Anyone — wherever they're from — so long as we think they have the talent and potential to succeed as professional musicians.

### How do you cater for so many different student backgrounds and cultures?

We offer a uniquely diverse range of disciplines and programmes underpinned by a team of academic and 'pastoral' tutors, counsellors, mentors and a special officer for international students. We ensure that our students — from over 50 countries — get the very best guidance and support according to individual needs.

### Does the Academy prepare students for the real world?

Recent Higher Education Statistics Agency results show that well over 90% of recent alumni successfully work in music. We pride ourselves in creating stimulating study programmes for an ever-broadening and fast-changing musical environment. We also prepare students to present performances in a wide range of contexts, from schools, clubs and festivals to all kinds of concert venues.

### What's special about the Academy?

Quite simply, we have an international teaching and coaching staff second-to-none — and the calibre of students to match them. The friendly atmosphere is a renowned and exceptional feature of Academy life.

### What has the Academy done recently?

The last 10 years have seen the most momentous period of change in the Academy's 185-year history. We have:

- > almost doubled the size of the Academy's space with new and refurbished facilities
- > become the only conservatoire to be made a member of the renowned University of London, which awards our degrees
- > led the way in Europe with our challenging BMus, MA, MMus and PhD programmes — degrees which have helped to redefine the field of performance studies and research
- > introduced and developed Media Music, Musical Theatre, Jazz and Opera courses
- > created 'Open Academy', expanding access with new programmes and initiatives into the widest community
- > released outstanding and innovative CDs
- > invested in state-of-the-art technology to enable creative collaborations.

### What else is important?

That you find lifelong friends and colleagues and make the most of this unique time in your life, through collaboration, exploration, reflection — and discovering your own identity as a musician.



# Your Principal Study



**Giovanni Guzzo: postgraduate violin**

'This is my first year of my Postgraduate Diploma, which I started straight after finishing my BMus degree here. Being at the Academy has been such a fulfilling experience, not only for what I've learned as a violinist but also for what I've learned as a human being. And being in London, you can take the afternoon off your practice and go to the National Gallery and be inspired by Picasso or Fragonard, or just go and listen to one of the world's leading orchestras.

All of my performing life in the Academy has been great preparation for the profession — working with prestigious musicians has really given me a clear view of what I want to achieve with my music, whether it is solo, chamber music or orchestral playing. I have discovered a wide range of new repertoire from having worked with composers such as Sir Peter Maxwell Davies, who can be just as fascinating about Beethoven as when he talks about his own music.

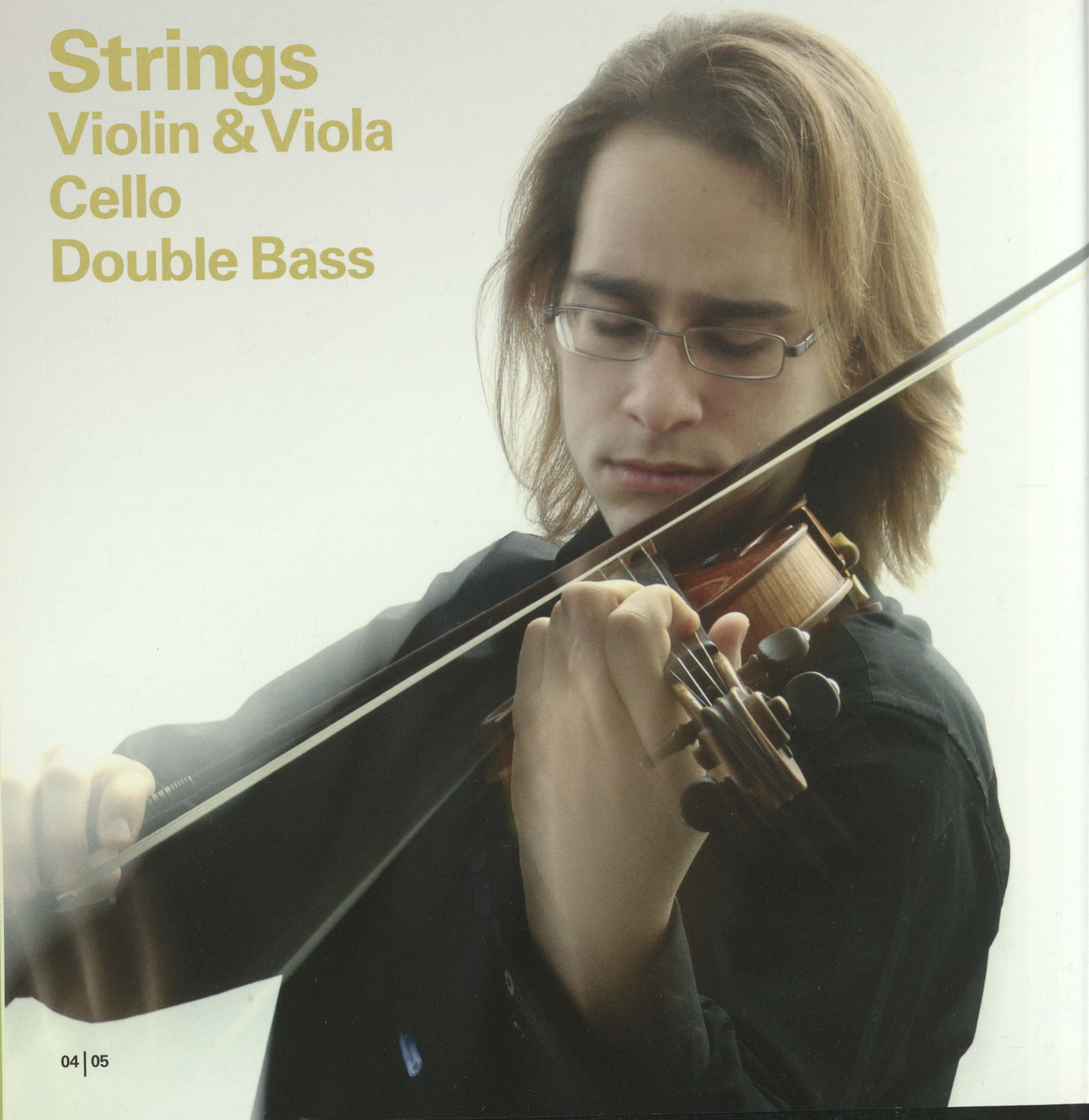
The Academy is really like a big supportive family, whether it is your teacher or just someone you meet in the hallway. You really feel at home the whole time. It is a truly magical experience.'

# Strings

## Violin & Viola

## Cello

## Double Bass





Head of Strings

**Professor David Strange** FRAM

Studied at the Academy with Douglas Cameron. Principal Cellist of the Royal Philharmonic Orchestra (1973–85) and of the Royal Opera House (1985–90). Head of Strings, European Union Youth Orchestra; Professor, National Youth Orchestra of Great Britain. Vice-President of Pro Corda, the National School for Young Chamber Music Players and a Trustee of the National Chamber Music for Schools Competition. Artistic Advisor to Wells Cathedral Specialist Music School.



### The Courses

The Academy's outstanding tradition of training string players of the highest calibre is given testimony by the number of alumni pursuing careers as soloists or principals in orchestras and ensembles world-wide. Through a programme of solo, chamber and orchestral performance, the Academy comprehensively prepares students for a professional career. Many students perform with the European Union and Gustav Mahler Youth Orchestras.

The Academy hosts masterclasses by members of the teaching staff and regularly welcomes distinguished visiting performers. International quartets are invited each term to work with student quartets and to perform in the Duke's Hall. Chamber music is a major component of all students' work. Fourteen top players make up the Royal Academy Soloists.

**Your Audition** (see p.59 for general details)  
Please see [www.ram.ac.uk/strings](http://www.ram.ac.uk/strings)

**'Gripping performances left me mentally exhausted but full of admiration for these awe-inspiring young players'**  
The Strad, May 2004

### The Teachers

#### Violin

Remus Azoitei MMus, ARAM  
Thomas Brandis Hon RAM (Visiting Professor)  
Diana Cummings FRAM  
Richard Deakin MMus, FRCO, ARAM  
Mayumi Fujikawa Hon ARAM  
Clio Gould AGSM, Hon RAM  
Erich Gruenberg OBE, Hon RAM, FGSM, FRCM  
Maurice Hasson Hon RAM  
Joji Hattori Hon RAM (Visiting Professor)  
Hu Kun Hon RAM  
Sophie Langdon ARAM  
Tasmin Little FGSM, Hon ARCM  
Mateja Marinkovic Hon ARAM  
Nicholas Miller ARAM  
Lydia Mordkovitch Hon RAM, FRNCM  
György Pauk Hon RAM, Hon GSM  
(Ede Zathureczsky Professor of Violin)  
Aleksander Pavlovic Hon RAM (Visiting Professor)

Igor Petrushevski Dip Moscow Conservatoire, Hon ARAM  
Tomotada Soh Hon ARAM  
Marianne Thorsen FRAM  
Maxim Vengerov Hon RAM

#### Viola

Philip Dukes Hon ARAM  
Yuko Inoue BA, PPRNCM, Hon ARAM  
Garfield Jackson FRAM  
Jerzy Kosmala (Visiting Professor)  
Martin Outram MA, FRAM  
Hartmut Rohde Hon RAM (Visiting Professor)  
Paul Silverthorne FRAM  
James Sleigh ARCM, Hon ARAM  
Matthew Souter AGSM, Hon ARAM

#### Cello

Colin Carr Hon RAM  
Robert Cohen (Visiting Professor)  
Steven Doane (Visiting Professor)  
Lionel Handy ARAM  
Josephine Knight ARAM  
Mats Lidström Hon ARAM  
Felix Schmidt  
Philip Sheppard ARAM  
David Smith FRAM, FRSAM  
Professor David Strange FRAM

#### Double Bass

Duncan McTier BSc, ARCM, FRNCM, Hon ARAM  
Edgar Meyer (Visiting Professor)  
Graham Mitchell ARAM  
Peter Pühn Hon ARAM (Visiting Professor)  
Rodney Stewart FRAM

#### Griller Chair of Chamber Music

Professor Thomas Brandis Hon RAM

#### Visiting String Mentors

Jennifer and Angela Chun

#### Instrument Collection

The Academy has 'one of the premier and most accessible collections in the world' (The Strad, March 2006). Many of the 250+ stringed instruments are available to students. The staff of the on-site workshop advise students on maintenance of their own instruments, and a bow specialist visits regularly for repairs and repairs. Instrument Custodian: David Rattray Hon ARAM

### 2007–2008 Highlights

- > Violin masterclasses by Tasmin Little, Maxim Vengerov, Thomas Brandis, Aleksandar Pavlovic, Sylvia Rosenberg, Zvi Zeitlin, Charles Castleman and Jasna Maksimovic
- > Viola masterclasses by Steven Dann, Jerzy Kosmala, Tatyana Masurenko and Hartmut Rohde
- > Cello masterclasses by Robert Cohen, Steven Doane, Colin Carr, Arto Noras and Ralph Kirshbaum
- > Double bass masterclasses by Peter Pühn and Božo Paradžik
- > Visits by the Vanbrugh and Skampa quartets
- > Major festivals celebrating Schubert's chamber music and Messiaen
- > Royal Academy Soloists concerts, directed by Clio Gould
- > A busy programme of recitals and chamber music

### Recent Student Successes

Recent string graduates perform with all the major UK orchestras, and many orchestras and ensembles internationally.

Some recent students:

**Thomas Gould** (graduated 2006), soloist and leader of Britten Sinfonia  
**Clare Duckworth** (2003), principal second violin, London Philharmonic Orchestra  
**Badke String Quartet** (2005), first prize winners, Melbourne International String Quartet Competition 2007  
**Louisa Tuck** (2006), principal cello, Northern Sinfonia  
**Georgina Poad** (2007), double-bass, Royal Concertgebouw Orchestra  
**Simone Lamsma** (2005), first prize winner in both China International Violin Competition and Benjamin Britten International Violin Competition

Department Administrator:

Esmé Acton BA, Hon ARAM  
Telephone 020 7873 7395  
Email [strings@ram.ac.uk](mailto:strings@ram.ac.uk)

**Open Day: 15th October 2008**



# Vocal Studies

## **Ye-Seul Yoo: postgraduate**

'The Academy has many pleasant surprises and so much to offer — starting with the wonderful singing lessons, coaching and classes with teachers and performers whose musical personalities are as diverse and versatile as you can imagine. The Masters programme is run by fantastic researching performers, who inspire our creativity with their invaluable experience and expertise.

Amongst many highlights, I'd pick out my first costumed and staged opera scene, where I had fun eating strawberries on stage as well as learning a great deal about the process of production. And I've gained a lot by closely observing other performers and composers at work, and by having detailed discussions with them.

I am confident that, if you're serious about music and singing as Art, the Academy will not fail to satisfy you — wherever your particular passion and purpose may lie.'





Head of Vocal Studies

**Mark Wildman** FRAM, FRSA

Chorister in Gloucester Cathedral before studying at the Academy with Henry Cummings and Rex Stephens, and later with Rupert Bruce Lockhart. A national and international competition prize-winner, his career began as a member of BBC Singers and he subsequently performed as bass soloist in UK, Europe and USA. Students' recent successes include prizes in many major competitions. Many current and former students sing as principals in major opera companies internationally.



### The Courses

The fine traditions of the Vocal Faculty are perpetuated by a new generation of eminent teachers within a comprehensive vocal training course which prepares students for a professional career in opera and concert repertory. Apart from intensive vocal and technical study, students enjoy regular repertoire coaching and specialist training in stage work, languages, song classes, speech, historical performance and new music. Also, the curriculum is enriched with masterclasses and workshops given by outstanding international performers.

The **Postgraduate Vocal Studies Course** incorporates a **preparatory opera curriculum pathway**, designed for students who demonstrate operatic potential at their audition but who would benefit from a period of consolidation in both vocal technique and stagecraft. These students may progress into Royal Academy Opera subject to further audition. In addition to core singing lessons, vocal coaching, language tuition, acting and movement, weekly individual and ensemble opera coaching and general stage work classes prepare students for fully staged and costumed opera scenes, working with a professional director.

Those aiming for a career in solo concert and/or chamber choir work can take a specialist **recital/concert curriculum pathway**. In addition to weekly singing lessons and coachings, there is a comprehensive programme of language and song classes as well as specialist classes in oratorio, historically-aware performance and contemporary music.

The **Chamber Choir** performs music from all periods. Students have opportunities to sing in the chorus for opera, musical theatre and oratorio performances. The members of **Song Circle**, who are selected by audition, record an annual CD and perform at the Academy and Wigmore Hall.

**Your Audition** (see p.59 for general details) See [www.ram.ac.uk/vocal](http://www.ram.ac.uk/vocal) for full guidance.

**Recent Masterclasses** include John Mark Ainsley, Barry Banks, Cheryl Barker, Barbara Bonney, Dame Anne Evans, Diane Forlano, Gillian Knight, Helen Lawrence, Alastair Miles, Dennis O'Neill, Alan Opie, Thomas Quasthof, Robert Tear and Sir John Tomlinson.

The Academy welcomes applications from prospective undergraduate singers who clearly demonstrate professional potential and stamina allied to vocal, musical and intellectual maturity.

### The Teachers

#### Visiting Professors

John Mark Ainsley Hon RAM  
Barbara Bonney Hon RAM  
Chevalier José Cura  
Dame Felicity Lott Hon RAM  
Valerie Masterson CBE, Hon RAM  
Dennis O'Neill CBE, DMus, Hon RAM  
Robert Tear CBE, MA, Hon RAM, FRMCM, FRSA

#### Singing Professors

Noelle Barker OBE, MA, FGSM, Hon RAM  
Nicholas Clapton MA  
Jennifer Dakin ARAM  
Ryland Davies FRMCM, FWCM  
Philip Doghan BA  
Diane Forlano Hon RAM  
Glenville Hargreaves BMus, Hon ARAM, GRSM, ARMCM, FBSM  
Jane Highfield GRSM, LRAM  
Anne Howells ARMCM, Hon FRMCM, Hon RAM  
Julie Kennard BA, ARCM, Hon ARAM  
Joy Mammen Hon RAM  
Alison Pearce AGSM, Hon ARAM  
Jean Rigby FRAM  
Elizabeth Ritchie LRAM, ARAM, FRAM  
Beatrice Unsworth Hon ARAM, FRWCMD  
Lillian Watson AGSM  
Mark Wildman FRAM, FRSA

#### Vocal Repertoire Coaching

Operatic Coaches are listed under Opera.  
Robert Aldwinckle  
Mary Hill MA, Hon ARAM, LRAM, ARCM  
Audrey Hyland BA, Hon ARAM  
Iain Ledingham MA, FRAM, FRCO  
Jonathan Papp ARAM, Dip RAM, GRSM

Ingrid Surgenor MBE, FRAM, FWCMD, GRSM  
Clara Taylor FRAM, FRSA (Song Circle)

### Song Classes and Languages

Ludmilla Andrew BA, Hon ARAM (Russian)  
Maria Cleva Hon ARAM (Italian)  
Florence Daguerre de Hureaux ARAM (French)  
Mandy Demetriou Hon ARAM (Movement)  
Philip Doghan (German Repertoire)  
Paul Esswood Hon RAM (Baroque Aria)  
Emanuela Ferrari-Osborne RSA, Hon ARAM (Italian)  
Geraldine Frank BA, Hon ARAM (German)  
Karen Halliday (Movement)  
Julie Kennard BA, ARCM, Hon ARAM (Oratorio)  
Iain Ledingham MA, FRCO, FRAM  
(German Repertoire; Choirs)  
Johanna Mayr MagPhil (German)  
Victoria Newlyn (Movement)  
Ian Partridge CBE, Hon RAM, LGSM  
(Lieder and Early English Song)  
Karen Rabinowitz Hon ARAM (Acting)  
John Ramster BA, Hon ARAM (Acting)  
Elizabeth Ritchie ARAM, LRAM, FRAM (English Song)  
Richard Stokes MA, Hon RAM (Lieder Interpretation)  
Mark Wildman FRAM, FRSA (English Song)

### Recent Student Successes

Graduates since 2000 have performed principal roles with the Royal Opera House Covent Garden, La Scala, English National Opera, Glyndebourne, Opera North, Scottish Opera, Welsh National Opera, Opera de Paris and many more.

They have also become Wigmore Young Artists; finalists in Cardiff Singer of the World; BBC Radio 3 New Generation Artists; Jette Parker Young Artists at the Royal Opera House; Kathleen Ferrier Award winners; winners of Miriam Licette Award and Royal Over-Seas League Competition. Academy graduates were first, second and third, and also won the Verdi prize, at the National Mozart Competition 2007.

Senior Administrative Co-ordinator:

Chris Loake Hon ARAM

Telephone 020 7873 7384

Email [voice@ram.ac.uk](mailto:voice@ram.ac.uk)

**Open Day: 25th September 2008**



# Royal Academy Opera

## Gerard Collett

'I came here with very high expectations — and they have been met in every way. The calibre of the singing teachers and coaching staff is world class. The performance opportunities are fantastic too — in just one year I have sung everything from Mozart with Sir Colin Davis to a lieder recital at Wigmore Hall as a member of the Academy's Song Circle — but for me the best thing about the Academy is its atmosphere. It's friendly, relaxed and fun, but in a way that is conducive to hard work.'

I can recommend Royal Academy Opera whole-heartedly. It's a real community, without being cliquey or overly competitive, which I think surprises most people when they arrive! I have made friends for life here, and in some ways you cannot ask for a better preparation for the music industry than that. The level demanded of you is intense, but the Academy is a supportive environment in which strengths and weaknesses are assessed in equal measure. This balance of correction and encouragement has given me the best education I could have hoped for.'





Director of Opera

**Anthony Legge** MA, Hon RAM

Has worked with all the major British opera companies and also in Amsterdam, Brussels, Gothenburg, Opera Australia and at Bayreuth. Recently appeared in 'Operatunity' on Channel 4, and works regularly for the BBC. Music Advisor at English National Opera, where he was Head of Music for 14 years. Frequently a judge for major awards and a Reader for the Queen's Anniversary Prize, he regularly gives masterclasses and is the author of 'The Art of Auditioning' (Peters Edition) and 'The Singer's Handbook' (Faber).



### The Course

Royal Academy Opera is a specialist and intensive postgraduate course for those with the potential and aspirations to succeed as principals at the highest international standard. The concept of the human body being the singer's instrument is fundamental; physical fitness, agility, stage technique, communication and vocal skills, together with a broad repertoire, are all prerequisites for today's opera singers. Classes in bodywork and movement, stage technique, the mainstream European languages, singing lessons and vocal coaching form an integral part of the weekly training schedule.

The three annual productions are directed by highly-experienced professional conductors with Academy orchestras. In recent years, students have enjoyed the inspiring leadership of Sir Colin Davis and Sir Charles Mackerras.

Since 2001, distinguished visiting directors have included John Copley, Ian Judge, Anna Sweeny, Robert Chevara and Jo Davies. Repertoire is drawn from a wide range of traditions, repertoire and styles, with a strong commitment to contemporary music and historically-aware performances.

Students also have the opportunity to study rôles in-depth through individual music and language coaching. Excerpts from operas are presented in a series of tableaux. Performance technique is developed through work with experienced singers such as Ann Murray and Dennis O'Neill. Close communication between staff from all areas of vocal and operatic training is considered to be of the highest importance, to balance the course's demands with each student's individual development.

Any opera programme should be receptive to the changing profession. Hence, the Academy has forged close connections with Glyndebourne Festival Opera, the Royal Opera House Covent Garden, English National Opera, Welsh National Opera and

British Youth Opera. After two years with Royal Academy Opera, students should be well-equipped to make the most of their opportunities in what is a fiercely competitive environment.

**Your Audition** (see p.59 for general details) Opera auditions take place in London only. Please see [www.ram.ac.uk/vocal](http://www.ram.ac.uk/vocal) for detailed guidance.

All aspiring operatic candidates should apply to audition for Royal Academy Opera. If the audition panel feels you are not yet ready for entry to this specialist postgraduate programme, you may be offered a place on the **Preparatory Opera Course** with a view to reauditioning for Royal Academy Opera in the following year. (Non-operatic candidates should apply for Vocal Studies.)

**'The show crackled with energy, and everything worked!'**

The Times, November 2007

**'A sense of enjoyment flowed from the singers to the audience.**

**And what singers! The strength in depth was uncommon even by the Academy's standards.'**

Opera, January 2008

**'The show is stunningly delivered ... if the casts of major opera houses acted with half the panache, my life would be much improved.'**

The Times, March 2006

### The Teachers

Singing Professors, Vocal Repertoire Coaches and Song Classes and Language Professors are listed under Vocal Studies.

### Visiting Professors

John Mark Ainsley Hon RAM  
Barbara Bonney Hon RAM  
Chevalier José Cura  
Dame Felicity Lott Hon RAM  
Valerie Masterson CBE, Hon RAM  
Dennis O'Neill CBE, DMus  
Robert Tear CBE, MA, Hon RAM, FRCM, FRSA

### International Chair of Orchestral Studies

Sir Colin Davis CBE, Hon RAM

### Principal Operatic Coaches

Mary Hill MA, Hon ARAM, LRAM, ARCM  
(Co-ordinator of preparatory opera; Director, Abbey Opera and formerly Glyndebourne Festival Opera)

Ingrid Surgenor MBE, FRAM, FWCMD, GRSM  
(Welsh National Opera, Bayreuth Festival, former official accompanist for Cardiff Singer of the World)

### Opera Role Coaches and Music Staff

Laurence Cummings MA, Hon RAM, ARCM, FRCO (Head of Historical Performance)

Martin Handley MA  
(Broadcaster, opera coach and conductor)

Gareth Hancock MA, ARAM, ARCM  
(Glyndebourne Festival Opera)

Audrey Hyland BA  
(English Touring Opera; Britten-Pears School)

Iain Ledingham MA, FRAM, FRCO  
Jonathan Papp ARAM, GRSM  
(Royal Opera House Covent Garden, Britten-Pears School)

Michael Pollock (Welsh National Opera)

Peter Robinson (Opera Australia; Artistic Director, British Youth Opera)

Dominic Wheeler BA, ARCO, ARCM, Hon ARAM  
(English National Opera, Opera North, Glyndebourne Festival Opera)

### Recent Highlights

- > Productions at the Academy of Cavalli's La Calisto, Shostakovich's Paradise Moscow, Marriage of Figaro with Sir Colin Davis and John Copley, Rameau's Dardanus, Britten's Rape of Lucretia, a double-bill of Tchaikovsky's Iolanta and Puccini's Gianni Schicchi and Judith Weir's A Night at the Chinese Opera
- > Live concert recording released on the Academy's own label of Marriage of Figaro with Sir Colin Davis
- > Richard Lewis/Jean Shanks Award for postgraduate singers
- > Patric Schmid Opera Rara Bel Canto Prize

Department Administrator: Sara Jennings  
Telephone 020 7873 7383  
Email [opera@ram.ac.uk](mailto:opera@ram.ac.uk)

**Open Day: 25th September 2008**



# Piano, Piano Accompaniment & Répétiteur

**Bing Bing Li: undergraduate**

'I'd always hoped to study here, right from when I started playing at Beijing's Central Conservatoire aged ten. With the extra incentive of a major scholarship, I really couldn't turn down the place.

I'm now towards the end of my third year here, and Academy life has been keeping me very busy — not only with internal concerts and exams, but with outside recital engagements too.

Along with your principal study, the Academy's great variety of academic studies add up to a completely rounded preparation for the profession.

I hope to make a career as a concert pianist — and also as a piano professor, so I'm taking the Academy's LRAM teaching diploma as the first step.'





Head of Keyboard

**Professor Christopher Elton FRAM**

Dederich Professor of Piano. Studied at the Academy with Robin Wood and Gordon Green and later with Maria Curcio, gaining the Recital Diploma in both piano and cello. Has given many recitals, broadcasts and masterclasses in the UK and overseas. His students' recent successes include prizes in many international competitions and a series of acclaimed recordings. Piano teacher since 1973 and Head of Keyboard Studies since 1989. Appointed a Professor of University of London, 2002.



## The Courses

### Piano

The Piano Faculty has a worldwide reputation for training aspiring pianists as soloists, chamber musicians and accompanists. The world-wide spectrum of professional expertise represents many pianistic traditions, and follows an acclaimed historical lineage which includes such names as Tobias Matthay and Harold Craxton. While some students (especially postgraduates) enter the Academy with a considerable level of performing experience, the primary teaching emphasis is on encouraging students to find their individual identity as performers and to develop technique as a means of realising such artistic personality.

A comprehensive range of performance classes, taken by both professors and visiting teachers, is supplemented by numerous concert opportunities to play as soloists or in ensembles. Specialist classes are held in piano duo playing and in contemporary piano repertoire, and regular coaching is given in chamber music (undergraduate pianists also receive accompaniment training). In addition, students are encouraged to explore early keyboard instruments such as harpsichord and fortepiano. Recent masterclasses have been given by Pierre-Laurent Aimard (pictured above right), Stephen Hough, Leslie Howard, Konstantin Lifschitz, John O'Connor, Christina Ortiz, Murray Perahia, Michael Roll, Alexander Satz, Howard Shelley and many others.

Pianists can undertake a range of performance electives (e.g. working with singers in song classes and developing skills in piano improvisation), contributing towards their final degree/diploma profiles.

### Piano Accompaniment

Piano Accompaniment may be taken as a Principal Study by postgraduates. (Accompaniment coaching is also given to undergraduates as appropriate.) The curriculum is designed to train pianists in every aspect of the discipline through

exposure to a broad range of song and instrumental accompaniment, duo work and chamber music. Core teaching is supported by masterclasses given by visiting professors, and students can receive linguistic tuition in Lieder, French song and English song classes. Accompanists also receive a weekly piano lesson which may focus on expansion of solo repertoire or on aspects of technique.

### Répétiteurs

Selected students work with Royal Academy Opera in all aspects of répétiteur work. If you are interested in working more intensively with opera singers on our specialist répétiteur option, please contact the Registry staff ([registry@ram.ac.uk](mailto:registry@ram.ac.uk)).

### Recent competition successes by Academy students

3rd, Warsaw International Chopin; 1st, London World Piano; 3rd, Tchaikovsky International Piano; 1st, Horowitz International Piano; 2nd and 5th, Dublin International; Leeds prizes in 2000, 2003 and 2006; 2nd, Vendôme; 1st twice, Viseu; Young Concert Artists Trust Awards; New Orleans 2005 and 2006; Leipzig Bach, 2006; Royal Over-Seas League Accompanist and Ensemble Awards; Accompaniment Prize, Kathleen Ferrier; Gerald Moore Awards; Finalist, Queen Elizabeth of the Belgians, 2007.

### Recent Academy students include

Rustem Hayroudinoff ('a commanding performance' — Gramophone)  
Freddy Kempf ('If it is true that an artist's finest years come with age, then the mind boggles at the possibilities' — The Guardian)  
Yevgeny Sudbin ('an extraordinary disc by anyone's standard' — BBC Music)  
Ashley Wass ('Wass has a magic touch' — Gramophone)  
Qian Wu ('virtuoso brings joy' — The Independent)

**Your Audition** (see p.59 for general details)  
Please see [www.ram.ac.uk/piano](http://www.ram.ac.uk/piano) for audition details. If you are an accompanist

or répétiteur, you must bring your own soloist(s) — please contact the Registry at least three weeks in advance if you experience difficulties in arranging this.

## The Teachers

### Visiting Professor

Stephen Hough

### Piano

Sulamita Aronovsky MA (Moscow State Cons.), FRSA  
Nicola Eimer DipRAM, MMus (Juilliard School), ARAM  
Professor Christopher Elton FRAM  
William Fong PPRNCM  
Ian Fountain Hon ARAM  
Rustem Hayroudinoff ARAM  
Graeme Humphrey ARAM  
Diana Ketler ARAM  
Piers Lane BMus, Hon RAM  
Professor Hamish Milne FRAM  
Pascal Nemirovski  
Daniel-Ben Pienaar MMus, BMus  
Tanya Sarkissova Grad (Moscow State Cons.), Hon ARAM  
Colin Stone  
Kathryn Stott  
Patsy Toh FRAM, 1e Prix Paris  
Michael Young BA, MMus, ARCM

### Broadwood Visiting Chair of Piano

Appointment pending

### Contemporary Piano Repertoire

Rolf Hind

### Piano Accompaniment and Piano Ensemble Coaching

Ian Brown  
Julius Drake Hon RAM  
Michael Dussek FRAM (Senior Tutor in Ensemble Piano)  
Nicola Eimer Dip RAM, MMus, ARAM  
Iain Ledingham MA, FRAM, FRCO  
Malcolm Martineau MA, Hon RAM  
Andrew West ARAM

Department Administrator:  
Helen Devereux Murray BMus  
Telephone 020 7873 7405  
Email [keyboards@ram.ac.uk](mailto:keyboards@ram.ac.uk)  
**Open Day: 7th October 2008**



# Composition & Contemporary Music

## **Chris Brown: undergraduate**

'I came to the Academy primarily as a composer of commercial music. The new combined course has allowed me to write media-based compositions while also learning more about contemporary writing. Already this year I've written TV theme tunes for orchestra, a song for a jazz trio, a sextet and pieces for wind ensembles. Whilst studying here, I have written for many different ensembles ranging from orchestra to a jazz trio.

All of our finished work is performed to a high standard by Academy players. Whatever I'm writing for, I can always find players to try things out and help answer any questions I have — it's an invaluable part of studying at a conservatoire.

The professors take an active interest in our work and represent a broad range of different styles within the industry. Their expertise is essential in preparation for the challenges we'll face in the real world.'

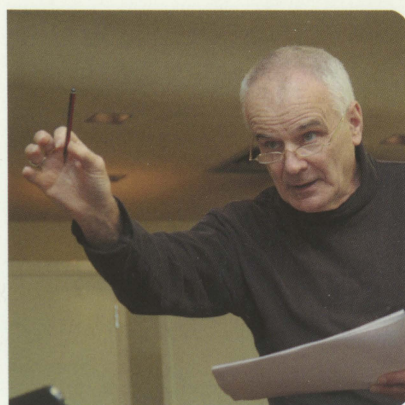




#### Head of Composition

##### **Philip Cashian** DMus, BMus

'A rewarding and highly individual composer' (The Observer), his music has been performed and broadcast worldwide — recently including Ojai Festival (California), Musikmonat (Basle), St Paul Chamber Orchestra, Esprit Orchestra (Toronto), Aldeburgh, Spitalfields and Huddersfield Contemporary Music Festivals and BBC Proms amongst many others. Recordings are available on the NMC, Usk, Riverrun and BGS labels. He has also devised and led numerous projects with children and amateur musicians.



#### Associate Head of Composition

##### **Ruth Byrchmore** MMus, BMus, ARAM

#### The Courses

Composition at the Academy has an international reputation centred on intensive project-based undergraduate (four-year BMus) and postgraduate (two-year MMus) programmes.

All work is rehearsed and recorded in regular workshops with instrumental and vocal students. Many opportunities arise for student compositions to be played by ensembles from chamber groups to orchestras, and commissions are offered to write for a large number of events both within and outside the Academy for professional performers.

Annual composer festivals incorporating student works are presented in collaboration with the Southbank Centre. Recent festivals have featured Berio, Kagel, Kurtág, Maxwell Davies, Messiaen and Nono.

#### Undergraduate BMus

The Academy's four-year undergraduate composition curriculum is designed to reflect the broad vistas and challenges faced by today's music creator. See p.50 for more details. It uniquely integrates the traditionally distinct areas of 'media' and 'concert' composition.

A seminar series underpins all studies, featuring guest composers such as Hans Abrahamsen, Johannes Maria Staud, Gerald Barry and Simon Holt. The curriculum includes individual tutorials, workshops, weekly composition and analysis seminars, orchestration classes, Media Music Ensemble, electronic techniques, Writing to Picture and education workshops.

#### Postgraduate MMus

The MMus in composition is one of the Academy's most demanding programmes. See p.54 for details.

#### Your Audition (see p.59 for general details)

You must send your portfolio to the Registry by 1st October 2008. Please see [www.ram.ac.uk/composition](http://www.ram.ac.uk/composition) for detailed BMus and MMus portfolio requirements.

#### The Teachers

Staff are all professional composers with a great variety of experience and skills. Other distinguished composers visit regularly.

Christopher Austin BA

Professor Simon Bainbridge FRCM, Hon RAM  
(Senior Professor of Composition)

Timothy Bowers DPhil, BMus, ARAM

James Brett BMus, LRAM

Diana Burrell BA, FTCL (AHRC Creative Research Fellow)

Ruth Byrchmore MMus, BMus, ARAM

(Associate Head of Composition)

Gary Carpenter LRAM, ARCM

Philip Cashian DMus, BMus (Head of Composition)

Brian Elias

Ian MacPherson ARAM

Dominic Muldowney

Milton Mermikides BSc, BMus, OC

Paul Patterson (Manson Chair of Composition)

Antony Pitts BA

David Sawyer BA, DPhil

#### Visiting Professors

Craig Armstrong FRAM

Professor Sir Peter Maxwell Davies

Tod Machover

Professor Bent Sørensen

#### Recording Engineer

Kirsten Cowie BMus, Hon ARAM

#### Illustrious Past Students

Craig Armstrong; Sir Richard Rodney Bennett; Sir Harrison Birtwistle; Ruth Byrchmore; Cornelius Cardew; Brian Ferneyhough; Nicholas Maw; Michael Nyman; Paul Patterson; Sir John Tavener; Augusta Read Thomas; and many recent graduates, including Luke Bedford, Nimrod Borenstein, James Brett, Joe Duddell, Adam Gorb, Alwynne Pritchard, James Radford, Luis Tinoco and Philip Venables

#### 2007–2008 Highlights

- > Workshops or performances of all music composed over the year, a total of more than 80 works
- > Collaborative projects with London Sinfonietta, resulting in performances of student works at the Southbank Centre
- > Performances of student works at the Spitalfields Festival, Aldeburgh Festival and Creative Sparks Festival in Toronto, as well as at the Messiaen and Nono festivals presented together with Southbank Centre
- > Undergraduate media showcase concert involving jazz performers
- > Concerts and discussions featuring the music of Joby Talbot, Howard Skempton and Hans Abrahamsen
- > Undergraduate recording sessions with a Studio Orchestra, Symphonic Wind Ensemble and Manson Ensemble
- > Collaborations with Mountview Academy of Theatre Arts and the Esprit Orchestra (Toronto)
- > Animation projects with Bristol School of Animation and Leeds Metropolitan University
- > Regular workshops with Sir Peter Maxwell Davies
- > Composer-in-residence scheme with six of London's best amateur choirs
- > Piano miniatures project with Thalia Myers
- > Performances of scores for silent film at the Fourth Film and Music Conference at the National Media Museum in Bradford
- > Visit to Abbey Road Studios with James Newton Howard

**'There were no vacant thoughts from the Royal Academy of Music student composers... All received gutsy performances from the Academy students; this was a concert full of hope'**  
The Times, June 2006

Senior Administrator:

Helen Wills BA, Hon ARAM

Music Support Administrator:

Tabby Cheyne BA

Telephone 020 7873 7479

Email [composition@ram.ac.uk](mailto:composition@ram.ac.uk)

**Open Day: 25th September 2008**



# Jazz

## **Kit Downes: piano**

'When I was at school I had a great time doing Junior Jazz at the Academy, and so I was sure that the BMus was right for me. We get to learn directly from great professionals — in my three years here so far they've included Mark Turner, Larry Grenadier, Jeff Ballard, Jeff Tain Watts, Dave Holland and Jason Moran. We worked with Joe Locke for three days, together with percussion students, with a concert at the end. There's always something new to keep us enthusiastic and bright-eyed.

I live together with some of the other jazzers in my year, and we're all best friends socially as well as musically. My most important musical relationships have been forged here.

The only frustration is that there are almost too many opportunities at the Academy — I'd have loved to study somewhere outside Britain for a year on the Erasmus scheme, but somehow other options have always taken priority.'





#### Head of Jazz

#### Gerard Presencer Hon ARAM

Trumpet soloist. In continual demand on the international circuit, Gerard has recorded and soloed with Chick Corea, Herbie Hancock, Ray Charles, Sting and James Brown. Four-time winner of the British Jazz Awards trumpet category. Head of Brass at JIB (Jazz Institute Berlin).

**'You can see the stars of tomorrow at the Royal Academy of Music today'**  
Jazzwise, October 2004



#### The Course

The Academy offers an ideal environment to learn and experiment with this extremely broad art form. There is a strong emphasis on performance with opportunities to play within the college and outside. The course benefits from small numbers, enabling each year to form a group that will play together extensively. The interaction between players can therefore develop to a level where lifelong musical associations are formed.

Some of the finest jazz performers have been great composers, from John Coltrane to Kenny Wheeler. We aim to continue this tradition with a full and varied course in composition and arranging — covering many aspects and forms of jazz music and possible applications within other genres. We aim that, by graduation, you will have found your own creative voice and begun to develop this.

We bring in performers from the world jazz scene, as often as possible, to play with students. The course is committed to continual development in order to remain as vital as possible in this ever-changing art form.

The department runs a four-year BMus programme, and MA and MMus programmes of 1–2 years; also a two-year Jazz Diploma, a vocational qualification for talented students who do not wish to study for four years.

#### Your Audition

Detailed requirements are available at [www.ram.ac.uk/jazz](http://www.ram.ac.uk/jazz) and from the Registry.

#### Recent Student Successes

- > Winners of both the overall and MBF development awards at the Peter Whittingham Jazz Awards 2007
- > Finalists at the Montreux International Guitar Competition, 2006
- > Winners, EBU European Jazz Competition at North Sea Jazz Festival 2007

#### Graduates since 2002 include

Adam Betts, drums | John Blease, drums and percussion | Ben Bryant, drums and percussion | Pete Cochrane, bass | John Escreet, piano | George Hart, drums | Jasper Hoiby, bass | Tom Mason, bass | Gwilym Simcock, piano | Richard Turner, trumpet | Trevor Walker, trumpet

#### The Teachers

##### Trumpet

Gerard Presencer | John Barclay  
Mike Lovatt | Nick Smart  
Patrick White

##### Trombone

Gordon Campbell

##### Tuba

Oren Marshall

##### Saxophone

Martin Speake | Stan Sulzman  
Iain Ballamy | Andy Panayi  
Tim Garland | Julian Siegel

##### Piano

Tom Cawley | Gwilym Simcock

##### Guitar

Jez Franks

##### Drum Kit

Martin France

##### Vibes

Anthony Kerr

##### Voice

Kathleen Willison | Tina May

##### Bass (electric and acoustic)

Michael Janisch | Michael Mondesir  
Duncan Hopkins | Paul Westwood

##### Flute

Andy Panayi

#### Academic Co-ordinator and large and small ensemble tutor

Nick Smart BABM, PG Dip, LGSM

#### Small Ensembles

Tutors reflect the diversity of the jazz scene and have recently included Billy Jenkins | Hans Koller  
Alcyona Mick | Jason Rebello  
Mark Sanders | Pete Wareham

#### Composition and Supporting Studies

Peter Churchill

#### Aural & Transcription

Tom Cawley BMus

#### Visiting Composers

Various including Django Bates, Kenny Wheeler, Peter Erskine, Julian Argüelles, Hans Koller, Robert Mitchell and Stan Tracey

#### World Rhythms

Barak Schmool MA, GRSM, LRAM

#### History

Keith Nichols GGSM, Hon ARAM  
Martin Speake LTCL, FTCL

#### Associate Jazz Artists

John Taylor | Karl-Heinz Miklin  
John Surman | Michael Gibbs  
Ronan Guilfoyle | John Abercrombie  
Bernard Purdie

#### 2007–2008 Highlights

- > Workshops with FLY, Chris Potter, Tom Rainey and Hans Koller
- > Big Band performance of Duke Ellington's Sacred Concerts
- > Big Band project with Kenny Wheeler
- > Latin Jazz Big Band in collaboration with the percussion department
- > Double-Bill: Stompin' at the Savoy and Gerry Mulligan at the Village Vanguard
- > Regular weekly slot at Ronnie Scott's
- > Weekly jazz sessions in the Academy

Senior Administrator: Helen Wills BA, Hon ARAM

Support Administrator: Tabby Cheyne BA

Telephone 020 7873 7479

Email [jazz@ram.ac.uk](mailto:jazz@ram.ac.uk)

**Open Day: check [www.ram.ac.uk](http://www.ram.ac.uk)**



**Eva Caballero: postgraduate flute**

'I discovered the baroque instrument towards the end of my undergraduate studies in modern flute in the UK. After my one year of postgraduate studies here, I have also learned the classical flute here, using an instrument from the Becket Collection.

What I like best here is that we're all treated completely like pros. It's perfect training for 'real life', and I've been inspired to aim for the same variety of experience in my professional life. I've performed a Vivaldi Concerto, I've worked on Brandenburg 5, in chamber ensembles and orchestras, and

I've studied dance. And if you feel that there's not already enough, there's plenty of support to organise your own activities.

After a year at the Academy I'm ready to build my career with a mixture of study, teaching and of course performing, both here and back in Spain.'

# Historical Performance



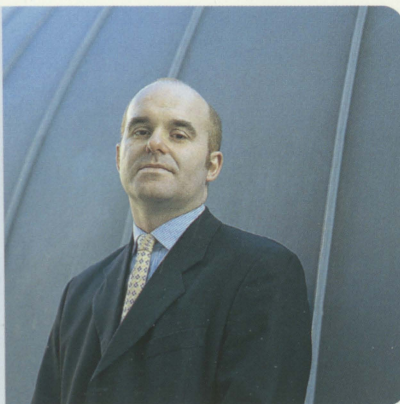


Head of Historical Performance

**Laurence Cummings**

MA, ARCM, FRCO, Hon RAM

Studied at Oxford University and Royal College of Music. Has directed many leading 'period' groups including Les Arts Florissants, English Concert and Orchestra of the Age of Enlightenment, and is principal conductor of the London Handel Orchestra. Has conducted at English National Opera and Glyndebourne. As a soloist has recorded the harpsichord music of Louis and François Couperin. Musical Director of London Handel Festival and Tilford Bach Society.



**The Course**

Historical Performance at the Academy offers intensive training in all aspects of historically-informed interpretation. Specialist training combines with a full involvement in Academy life, expanding performance possibilities for 'traditional' and 'modern' instrumentalists and singers alike. Principal-study tuition is provided on 'period' instruments, and contemporary players are encouraged to learn a period instrument. For singers, interpretation classes, coaching and performance opportunities are available in earlier repertoire.

Two baroque orchestras — one a period instrument ensemble, the other a modern instrument group which performs in a style appropriate to its repertoire — regularly rehearse and perform.

The Brass and Vocal departments frequently perform with period instruments. Classes in specialised areas of performance practice (including national styles, tuning systems, ornamentation, compositional techniques, continuo disciplines and dance) are offered by teachers who are active as soloists and in leading period instrument ensembles.

The department has close links with the Handel House Museum in central London, and often presents concerts there.

The Academy is custodian to many fine instruments that have been restored for period performance, including violins by Stainer, Jacobs and Klotz, and which are available for students. The Becket Collection, an important orchestra of classical instruments made in Britain during the mid-to-late 18th and early 19th centuries, is used for orchestral projects and chamber music and has been kindly loaned to the Academy by Elise Becket Smith.

The Academy also boasts a comprehensive library of rare manuscripts and editions.

Mainstream students are actively encouraged to take up Historical Performance as a second study.

**Your Audition** (see p.59 for general details)

Two or three contrasting pieces of your own choice. A harpsichord tuned to A=415 or A=440 is available at London auditions, but no piano.

**The Teachers**

**Strings**

Pavlo Beznosiuk AGSM (baroque violin)  
Nicolette Moonen (baroque violin)  
Simon Standage MA (baroque violin)  
Matthew Truscott (baroque violin)  
Jane Rogers (baroque viola)  
Jonathan Manson AM (baroque cello, viola da gamba)  
Jennifer Ward Clarke Hon RAM (baroque cello)  
Richard Campbell (viola da gamba, violone)  
Chi-Chi Nwanoku MBE, FRAM (baroque double bass)  
Elizabeth Kenny MA, ARAM (lute, theorbo)

Rachel Podger FGSM, AGSM, Hon RAM  
(Micaela Comberti Chair of Baroque Violin)

**Voice**

Paul Esswood Hon RAM  
Ian Partridge CBE, Hon RAM, LGSM

**Woodwind**

Peter Holtslag Hon ARAM (recorder)  
Daniel Brügger (recorder)  
Lisa Beznosiuk Hon RCM (baroque flute)  
Keith Puddy FRAM, FTCL (modern and classical clarinet)  
Katharina Spreckelsen ARCM (baroque oboe)  
Andrew Watts (baroque bassoon)

**Brass**

See Historical Brass Instruments, p.22

**Historical Keyboards**

Virginia Black FRAM (harpsichord)  
Carole Cerasi (harpsichord, fortepiano)  
Terence Charlston MA, MMus, ARAM, FRCO (harpsichord, basso continuo)  
Laurence Cummings MA, ARCM, Hon RAM, FRCO (harpsichord, basso continuo)  
Kenneth Gilbert Hon RAM (harpsichord)  
(Visiting Professor of Keyboards)

**Past Students**

Elizabeth Kenny ('90), lute  
Jane Rogers ('91), viola  
Ashley Solomon ('91), recorder  
Alison McGillivray ('95), cello  
Matthew Wadsworth ('97), lute  
Rodolfo Richter ('99), violin  
Matthew Truscott ('99), violin  
Joseph Crouch ('00), cello  
Richard Sweeney ('01), lute  
Sarah McMahon ('01), cello  
Sarah Moffatt ('02), violin  
Sarah Sexton ('02), violin  
Huw Daniel ('03), violin  
Alfonso Leal Del Ojo ('04), viola

**'The Academy's orchestra sounded wonderfully zingy and spry under Laurence Cummings'**  
*The Times*, November 2006

**2007–2008 Highlights**

- > Period Instrument Baroque Orchestra (PIBO) at Tilford Bach Festival
- > French Baroque project at Hatchlands Park, directed by Lisa Beznosiuk
- > Becket Ensemble directed by David Watkin
- > Royal Academy Opera and PIBO performance of Cavalli's *La Calisto*, directed by Anthony Legge
- > PIBO performance of Purcell's *King Arthur* with Laurence Cummings
- > PIBO performance of Vivaldi, Bach and Handel at Garsington Opera with Renata Pokupic, directed by Laurence Cummings
- > Masterclasses with Adrian Butterfield, Alison McGillivray, James Johnstone, Jed Wentz, Catherine Mackintosh and Kenneth Gilbert
- > Chamber project with Laurence Cummings
- > Baroque Dance with Mary Collins
- > Ongoing collaboration with the Orchestra of the Age of Enlightenment

**Senior Administrator:**

Helen Wills BA, Hon ARAM

**Music Support Administrator:**

Tabby Cheyne BA

Telephone 020 7873 7479

Email [historical@ram.ac.uk](mailto:historical@ram.ac.uk)

**Open Day: check [www.ram.ac.uk](http://www.ram.ac.uk)**



# Musical Theatre



## Ceri-Lyn Cissone

'Before I started here, I believed I knew my limits; immediately I was proved wrong. The staff's dedication to each individual student is beyond belief. My confidence has soared as I've learnt how my voice physically works — and suddenly I have a million new ways to use it.

We work as a theatre company, and because we're all so different we learn every day to respect and appreciate the work of our peers. We've learnt a lot about stamina —

our days are usually close to twelve hours long — and we've explored everything from music hall to Shakespeare to building a five-person-dinosaur!

Every day at the Academy is filled with discovery, inspiration and a sense of mutual support — it's uplifting to learn in an environment where you feel like an integral part of your classmates' journeys as well as your own. The only problem is that I don't want to leave!



Head of Musical Theatre

**Mary Hammond** FRAM, LRAM

Graduated from the Academy in singing and piano. Singing career has included a wide range of genres, from Covent Garden to rock operas. Also experienced in theatre, TV, radio and recording. Works as a vocal coach and consultant to Cameron Mackintosh Ltd, the Really Useful Group, the Royal National Theatre and other West End managements, and with pop bands and TV personalities, and presents vocal workshops around the world. Recent judge for BBC's Voice of Musical Theatre and Choir of the Year.



### The Course

Contemporary musical theatre demands versatile performers of a high musical and vocal standard, with strong dramatic and verbal ability, together with dance and movement skills. The Academy's intensive one-year course trains postgraduate (or equivalent) students pursuing a career in musical theatre. It aims to provide a direct link into the profession, from theoretical class work via practical opportunities.

Students have individual singing lessons, repertoire coaching and spoken word tutorials, as well as classes in voice and the spoken word, extended vocal techniques, dance (including jazz and tap), movement, acting, singing, improvisation, history of musical theatre, musicality, audition classes and project work. Students also take part in masterclasses and workshops with visiting professionals, and in internal competitions.

For further information — including audition details, a separate prospectus and application forms — please see [www.ram.ac.uk/mth](http://www.ram.ac.uk/mth) or contact the Musical Theatre office.

### Musical Director / Repetiteur Course

This course is structured according to individual needs and experience, and operates in tandem with the Musical Theatre course. If you would like to apply, please contact the department to arrange a meeting to discuss the details.

### Recent Student Successes

Recent graduates have appeared in the West End in *Wicked*, *The Sound of Music*, *Joseph and the Amazing Technicolour Dreamcoat*, *The Woman in Black*, *Billy Elliot*, *We Will Rock You*, *The Lion King*, *Little Shop of Horrors*, *Take Flight*, *Sunday in the Park with George*, *Rent the Remix*, *The Producers*, *Avenue Q*, *The Woman in White*, *My Fair Lady*, *Jerry Springer the Opera*, *Mamma Mia*, *Phantom*, *Les Misérables*, *Fame*, *South Pacific*, *Jumpers*, *High Society*, *Peter Pan*, *The Pirates of Penzance*, *Bombay Dreams* and *Our House*, and in many national and international tours.

Recent students include Myleene Klass, Ian 'H' Watkins and Hadley Fraser.

### The Teachers

Mary Hammond FRAM, LRAM (Head of Musical Theatre, teaching Integration of Acting and Singing)  
Karen Rabinowitz Hon ARAM  
(Course Leader, Director, teaching Acting, Movement and Tap)  
Julie Armstrong Hon ARAM (Dance)  
Andrew Friesner Hon ARAM, GMus RNCM  
(Musicality and MD Coach)  
George Hall Hon ARAM (Director, teaching Acting and Musical Theatre History)  
Stephen Hill FLCM, ARCM (Choral Director)  
John Jones BA, Hon ARAM (Director)  
Anne-Marie Speed MA (Voice Studies), CSSD, ADVS,  
Hon ARAM, Licensed Estill Voice Craft Practitioner (Spoken Voice)

### Specialist Musical Director Coaches

Nick Skilbeck FRAM  
Andrew Friesner GMus, RNCM, Hon ARAM  
David White BA  
Mark Warman MA, ARCM

### Visiting Teachers

Illustrious Directors, Musical Directors and Choreographers are employed for specific projects, and have recently included:

Julian Bigg Guest Musical Director  
Raul Cassinerio Guest Choreographer  
Peter Cregeen Television Director  
Jo Davies Guest Director  
Mark Etherington BA, Hon ARAM  
Guest Musical Director  
Craig Horwood Guest Choreographer  
Martin Lowe Guest Musical Director  
Torquil Munro Guest Musical Director  
Andrew Neil Guest Director  
Matt Ryan Guest Director  
David Shrubsole Guest Musical Director and Coach  
Douglas Whyte BA, Guest Musical Director

### Panel of Advisors

John Caird, Howard Goodall, Rob Halliday, Howard Harrison, Charles Hart, James Holmes, Nicholas Hytner, Martin Koch, Christopher Legge, Julia McKenzie Hon RAM, Andrew Neil, Dame Diana Rigg, Matt Ryan, Tony Slattery, Mike Walker, David White

### Singing Teachers

Ross Campbell ARCM, Dip RCM (Perf)  
Graham Godfrey BMus, BA (Ed), ARCM, FTCL, LMusA,  
DipOpRCM, DipVocAnat  
Ann James BA, LRAM, Hon RAM  
Penelope MacKay AGSM, Hon ARAM  
Howard Milner MA, ARCM, FRSA  
Gareth Roberts ARAM, GRSM, LRAM  
Maureen Scott EVTS

### Vocal Coaches include:

Stephen Hill FLCM, ARCM, Hon ARAM  
Bruce Ogston FTCL (Piano and Singing)  
Andrew Friesner GMus, RNCM, Hon ARAM  
Stuart Barr MA, MPhil, DipRCM  
Mark Etherington BA, Hon ARAM  
David White BA  
Sam Kenyon BA, ARAM  
Stuart Morley BMus, PGDip, Dip RAM  
Jon Williams MA, MPhil, PGDip, LRSM

### 2007–2008 Highlights

- > Concerts and recordings in a great variety of styles
- > Showcases for agents and casting directors
- > Major productions at the Academy and a cabaret in Jermyn Street
- > Masterclasses with Philip Quast, Jeremy Sams, Jason Robert Brown, Sally-Ann Triplett, Gareth Valentine, Julia McKenzie, Joel Fram and Pippa Ailion
- > Private concert at the Academy for Her Majesty The Queen

**'I feel a bit like I've been stripped down, taken to pieces, given a thorough going-over and put back together again in an effective working order. Nothing's really new, it just works much better now.'**

Chris Vincent, former student

Department Co-ordinator:

Ben Darmanin PGDip, LRAM  
Telephone 020 7873 7483  
Email [mth@ram.ac.uk](mailto:mth@ram.ac.uk)

**Open Days: 30th September and  
14th October 2008**



# Woodwind

A close-up, profile view of a person with dark hair, wearing a dark shirt, playing a silver flute. The person's face is partially in shadow, and their eyes are closed in concentration. A bright, circular light flare is visible on the right side of the flute, reflecting off its body. The background is dark and out of focus.

## **Adam Walker: undergraduate flute**

'Having previously studied at Chetham's in Manchester, I felt it was important for me to continue my musical education in London. The huge range of cultural experiences available in London is reflected in the Academy, where there are so many different events and activities to be involved in — from baroque flute classes to collaborations with the London Sinfonietta.

Orchestral repertoire classes have been a great way of getting to know some of the great symphonic repertoire and to develop orchestral skills with the help of key orchestral players on the staff, and I've had the chance to work with wonderful conductors in several of the Academy's orchestras. There are loads of opportunities for solo performance and there have been some great masterclasses with guests from all over the world.

Being surrounded by such a high standard of students and teachers in a supportive environment has made it an inspiring and enjoyable time for me here.'



## Head of Woodwind

### Keith Bragg Hon RAM, AGSM

Studied with Judith Pearce and William Bennett, then in Paris with Maxence Larrieu. Principal Piccolo of the Philharmonia Orchestra since 1982, and Chairman of the Philharmonia from 1990 to 2005, he has performed with all the major London orchestras. A founder member of the Elysian Wind Quintet, the leading British ensemble of its kind for over twenty years, which performed at major festivals all over Europe and developed a formidable reputation in contemporary music.



## The Courses

The Woodwind Faculty provides a thorough and broad-based training in all significant aspects of preparation for entry to the music profession. Teamwork is a key element in the department and students are free to work with more than one professor. Because the approach to instrumental teaching is broadly similar, there is little or no danger of contradiction and confusion.

Individual lessons for Principal Study and related instruments are complemented by intensive training in orchestral studies, art of teaching, reed-making and basic instrument maintenance. There are fifteen classes each year where students are led by one of a team of eminent soloists, which gives an opportunity to experiment and to explore communication skills in performance.

Chamber music for wind and for mixed ensemble is a major part of the department's programme. Concerts are frequent; all ensemble work is coached and the standard of performance is very high.

Recent masterclasses have been given by Emanuel Abbuhl, William Bennett, Roger Birnstingl, Henri Bok, Michael Collins, Robert Dick, Paul Goodwin, Ingo Goretzki, Michael Heitzler, Eckhart Hübner, Jonathan Kelly, Maxence Larrieu, Andrew Marriner, Sabine Meyer, Frank Nolan, Alexei Ogrintchouk, Antony Pay, John Price, Helen Simons, Christian Wetzel, Dominik Wollenweber and Jacques Zoon.

**Your Audition** (see p.59 for general details) Two contrasting pieces of your own choice. See [www.ram.ac.uk/woodwind](http://www.ram.ac.uk/woodwind) for full details.

## The Teachers

### Flute

William Bennett OBE, Hon RAM  
(International Soloist; Principal, English Chamber Orchestra)

Keith Bragg Hon RAM, AGSM (piccolo)  
(Principal Piccolo, Philharmonia)

Michael Cox (Principal, BBC Symphony Orchestra)

Kate Hill Hon ARAM (Principal, Britten Sinfonia and Co-Principal, English Chamber Orchestra)

Karen Jones GSMD (Principal, City of London Sinfonia)

Patricia Morris (piccolo) (former Principal Piccolo, BBC Symphony Orchestra)

Clare Southworth GRNCM, PPRNCM, Hon ARAM  
(International Soloist and Tutor)

### Oboe

Emanuel Abbuhl (Principal Oboe, London Symphony Orchestra)

Christopher Cowie (Principal Oboe, Philharmonia)

Jill Crowther (oboe and cor anglais, Philharmonia)

Tess Miller ARCM, Hon RAM  
(oboe and Alexander Technique) (Former Principal, London Bach Orchestra and Orchestra of St John's, Smith's Square)

Celia Nicklin FRAM (Principal, London Mozart Players)

Melanie Ragge MA, MPhil, Dip RCM, Hon ARAM, LRAM (New London Chamber Ensemble)

### Visiting Professor of Oboe

Alexei Ogrintchouk  
(Principal, Royal Concertgebouw Orchestra)

### Clarinet

Richard Addison FRAM (E flat and Bass)

Michael Collins (International Soloist and Director, London Winds)

Timothy Lines Hon ARAM

Angela Malsbury Hon RAM  
(Principal, London Mozart Players)

Keith Puddy FRAM, FTCL  
(Principal, New Queen's Hall Orchestra)

Nicholas Rodwell ARCM, Hon ARAM  
(Principal, Royal Opera House, Covent Garden)

Mark van de Wiel MA, ARCM, Hon ARAM, DUniv  
(Principal, Philharmonia Orchestra, London Sinfonietta)

### Visiting Professor of Clarinet

Andrew Marriner (Principal, London Symphony Orchestra and Academy of St Martin-in-the-Fields)

## Saxophone

Richard Addison FRAM

(Principal, Royal Philharmonic Orchestra)

## Bassoon

David Chatterton Hon ARAM, AGSM, Cert Ed  
(contra-bassoon) (Principal, Royal Philharmonic Orchestra)

Gareth Newman BMus, LRAM, Hon ARAM (Principal, London Mozart Players and New Queen's Hall Orchestra)

John Orford Hon RAM, ARCM

(Principal, London Sinfonietta)

## LRAM (Art of Teaching)

Janet Way

## 2007–2008 Highlights

- > Performances of significant chamber works given with members of the woodwind faculty, both at the Academy and in professional venues outside
- > Performances of works for large ensemble
- > Release of Symphonic Wind's second CD, featuring large-scale ensemble works by Messiaen, Stravinsky and Strauss
- > Release of recordings of the complete Richard Strauss works for large wind ensemble

## Recent Student Successes

Recent graduates play with Berlin Philharmonic, BBC orchestras, City of Birmingham SO, English National Opera, Gothenburg Opera, Hong Kong Philharmonic, Iceland Symphony Orchestra, London Symphony Orchestra, Royal Concertgebouw, Amsterdam Royal Philharmonic, Royal Swedish Opera and others. Ensembles include Galliard and Mobius.

**'The Royal Academy of Music Symphonic Winds are a very impressive ensemble indeed, both in their ability to blend and in secure solo individuality. I don't know of a finer performance on disc, and I enjoyed it enormously'**  
Gramophone, October 2004

Department Administrator:

Amy Gardner BMus

Telephone 020 7873 7320

Email [woodwind@ram.ac.uk](mailto:woodwind@ram.ac.uk)

**Open Day: 17th September 2008**



# Brass

## **Huw Morgan: undergraduate trumpet**

'When I first started my postgrad studies at the Academy, I was struck by how compact and intimate the place was. You get to know all the students and teachers in such a short time and before you know it, it starts feeling less like a college and more like a second home. For me, having that friendliness and support coupled with an extremely high level of performance has made for such a great atmosphere in which to develop and progress.'

In the brass department, we get lots of the top players in town coming in to give masterclasses and hold auditions. As a result, quite a few of us get professional work when we're still students. You get given so many opportunities here and receive such a good preparation for working in the profession; I can't imagine myself being anywhere else.'

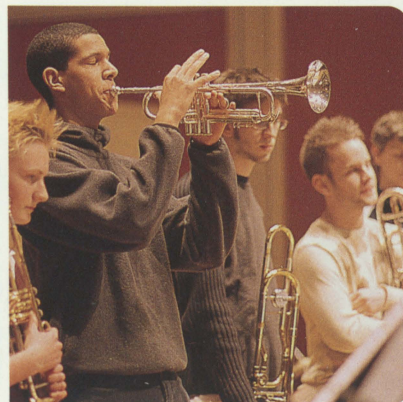




Artistic Director and Head of Brass

**Professor James Watson FRAM**

Has held principal trumpet posts with the Royal Philharmonic Orchestra, Royal Opera House and London Sinfonietta. International chamber music work has included Nash Ensemble and leading the Philip Jones Brass Ensemble. Particularly active in film and television, he has also recorded with numerous pop legends. Artistic Director of Black Dyke Band, 1992–2000. Artistic Director of the National Youth Brass Band of Wales for six years. Vice-President of the National Youth Wind Orchestra of Great Britain.



**The Courses**

In recent years the Academy's Brass Faculty has established itself as one of the foremost in the world. The Academy's distinguished resident and visiting teachers of brass are active at the highest professional level, and include principal players with London's leading orchestras and world-renowned solo performers. Students are thus kept in close touch with professional developments and opportunities.

Orchestral and ensemble playing are central to the curriculum, and the Academy expects students to investigate all periods of performance technique, from historical performance to contemporary idioms.

As well as orchestral and chamber concerts, regular rehearsals, sectionals and chamber ensembles are led by distinguished performers from both inside and outside the Academy. Eminent visitors include Canadian Brass, Joseph Alessi, Kenneth Amis, Ronald Barron, Leonard Candelaria, Hakan Hardenberger, John Kenny, David Krauss, Christian Lindberg, Don Lucas, Eric Ruske, Guy Touvron, the Transatlantic Horn Quartet and Radovan Vlatkovic.

The Academy's second CD of symphonic brass music, directed by James Watson and featuring works by Strauss and Wagner, was released in 2008.

**Your Audition** (see p.59 for general details)  
A free-choice programme of 10–15 minutes; one of the works should be an original composition for the instrument.

**The Teachers**

**Aubrey Brain Chair of Horn**

Michael Thompson FRAM  
(International Soloist)

**Dennis Brain Chair of Horn**

Richard Watkins FRAM  
(International Soloist)

**Visiting Professors of Horn**

Richard Clews FRAM (Principal, Royal Opera House)  
David Pyatt (Principal, LSO)

**Trumpet**

Mark David LRAM, Hon ARAM (Principal, Philharmonia)  
Robert Farley Hon ARAM (Principal, Hanover Band)  
Rod Franks Hon ARAM (Principal Trumpet, LSO)  
Howard Snell FRAM (former Principal, LSO)  
Derek Watkins Hon ARAM (leading session player)  
Professor James Watson FRAM

**Commercial Brass Consultant**

Derek Watkins (leading session player)

**Tenor Trombone**

Ian Bousfield Hon ARAM  
(Principal, Vienna Philharmonic Orchestra)  
Dudley Bright Hon ARAM (Principal, LSO)  
Denis Wick FRAM (former Principal, LSO)

**Bass Trombone**

Robert Hughes FRAM (LSO)  
Keith McNicoll (Principal, Royal Opera House)

**Tuba**

Patrick Harrild Hon RAM (Principal, LSO)  
Oren Marshall

**Euphonium and Bass Trumpet**

James Maynard (LSO)

**Historical Brass Instruments**

Andrew Clark GGSM, Hon ARAM Natural Horn  
(Principal, Orchestra of the Age of Enlightenment,  
Amsterdam Baroque Orchestra)  
Robert Farley Hon ARAM Natural Trumpet and Cornetto  
(Principal, Hanover Band)  
John Hutchins LRAM Natural trumpet  
Patrick Jackman Sackbut and Early Trombone  
(Orchestra of the Age of Enlightenment, Gabrieli Consort)  
Stephen Wick Serpent and Ophicleide  
(London Gabrieli Brass)

**LRAM (Art of Teaching)**

John Malcolm

**'For the Royal Academy Soloists,  
conducted by James Watson, no sonority  
or dynamic jolt could be too extreme:  
they are obviously primed for anything,  
including Judgment Day.'**

The Times, November 2004

**2007–2008 Highlights**

- > Release of Symphonic Brass CD
- > Masterclasses with Ian Bousfield, Vienna Philharmonic Trombones and Stockholm Royal Conservatoire Brass Ensemble
- > Europe-wide radio broadcast live from the Duke's Hall with the BBC
- > Classes with Michael Laird, Peter Blake, Nicholas Korth, Rod Franks, Gerard Presencer and Eric Aubier
- > Fanfare, incidental and recessional music HM The Queen's visit to the Academy
- > Brass Soloists performances at the Academy and Wells Cathedral School
- > World premières performed by Trombone Choir and Brass Soloists
- > Trombone Choir concert with Mark Nightingale
- > Collaborative scheme with the London Symphony Orchestra
- > Harp and Brass showcase featuring an arrangement of 'The Planets'
- > Première of Diana Burrell's 'Umbra' for organ and ensemble
- > Concert to celebrate the life of former professor John Fletcher

**Recent Student Successes**

Recent graduates play with BBC orchestras, Birmingham Royal Ballet, City of Birmingham Symphony, English Chamber Orchestra, Hallé, London Symphony, Netherlands Radio Philharmonic, Philharmonia, Royal Liverpool Philharmonic, Royal Philharmonic, Scottish Opera. Ensembles include Onyx, Karelia and QuintEssential.

**'The success of the department speaks for itself, as does the enthusiasm and fondness with which its graduates speak of it.'**

The Brass Herald, August 2006

Department Administrator:  
Amy Gardner BMus  
Telephone 020 7873 7320  
Email brass@ram.ac.uk

**Open Day: Friday 19th September 2008**



# Timpani & Percussion

## **Adam Clifford: undergraduate**

'I'm in my fourth year at the Academy now, and there's nowhere I'd have rather spent my first years in higher education. We do a lot of orchestral repertoire, which gives all of us an extremely solid musical and technical base. However, I've found I can shape my time here enormously and I'm also able to immerse myself in, for instance, solo repertoire — a particular passion of mine.

The wealth and staggering quality of teaching for all our disciplines means that we're supported strongly in everything we do. There is a warm and friendly atmosphere here, and the academic and pastoral staff have always been there for me during the difficult periods I've had. By the time I leave here, I feel the Academy will have set me in good stead to be a successful musician.'





Head of Timpani and Percussion

**Neil Percy** Dip RCM, ARCM, Hon ARAM

Principal Percussionist with the London Symphony Orchestra, Neil studied jazz and composition at Eastman School of Music and timpani and percussion at the Royal College of Music. As a player he has worked closely with many artists and conductors including Pierre Boulez, André Previn, Elvis Costello and John Williams, and as a soloist with Steve Reich, Ravi Shankar, Kent Nagano and Elgar Howarth. He has given masterclasses in Europe, the USA and Asia, and has coached many leading youth orchestras.



### The Course

The Timpani and Percussion Department has a worldwide reputation for its provision for students, and for its training in the multi-faceted world of timpani and percussion. The members of staff include principal players with London's leading orchestras, international soloists, and leading session musicians, all of whom are active in music making of the highest professional standard.

Orchestral training on timpani and percussion instruments is the core component, and the Academy's range of orchestras and ensembles, together with its extensive range of quality instruments and practice facilities, present outstanding opportunities with past students enjoying varied and successful professional careers.

Timpani and Percussion lessons are complemented by regular faculty activities such as repertoire, performance classes and masterclasses, together with chamber music coaching for percussion ensembles and mallet groups. Areas of related study include classes in Latin American and Ethnic percussion and drumset, emphasising rhythmic awareness and movement, in both solo and ensemble situations.

The Academy has an extensive provision for marimba and solo percussion. Regular masterclasses from many of the world's leading tuned percussion specialists offer excellent opportunities for the aspiring tuned percussion student. Recent visitors have included Keiko Abe, She-eWu and Juanjo Guillem and David Freidman.

Eminent soloists, orchestral principals and ensemble leaders are regular visitors to the Academy, and masterclasses have been given by Airtó, Birger Sulsbrück, Evelyn Glennie, Oladum Ensemble (Brazil), Anthony Kerr, Christopher Lamb (Principal Percussion, New York Philharmonic), Rainer Seegers (Principal Timpani, Berlin Philharmonic), Peter Erskine, Joe Locke and Marinus Komst (Principal Timpani, Royal Concertgebouw Orchestra).

Students are eligible for the Academy's annual Zildjian Cymbal Prizes. First prize is \$2,000 and second prize is a visit to Zildjian International in the UK, to select cymbals of their choice.

The Royal Academy of Music is grateful for the generous support of Zildjian Cymbals and Yamaha-Kemble UK.

**Your Audition** (see p.59 for general details) Detailed requirements are available at [www.ram.ac.uk](http://www.ram.ac.uk) and from the Registry. Postgraduate students may opt to study timpani only or percussion only.

### The Teachers

#### Professors of Timpani

Simon Carrington GRSM, ARCM, Hon ARAM  
(Principal Timpani, London Philharmonic Orchestra)

David Searcy (former Principal Timpani, La Scala Milan)

#### Professor of Baroque Timpani

Benedict Hoffnung ARAM  
(Principal Timpani, London Mozart Players)

#### Professors of Percussion

Neil Percy Dip RCM, ARCM, Hon ARAM  
(Principal Percussion, London Symphony Orchestra)

Simon Carrington GRSM, ARCM, Hon ARAM  
(Principal Timpani, London Philharmonic Orchestra)

Stephen Quigley ARAM  
(Principal Percussion, Royal Philharmonic Orchestra)

Andrew Barclay (Co-principal Percussion,  
London Philharmonic Orchestra)

#### Professor of Solo Repertoire and Concerti

Colin Currie FRAM (international soloist)

#### Professor of Marimba

Eric Sammut (international soloist)

#### Professors of Drum Set, Latin American and Ethnic Percussion

Paul Clarvis Hon ARAM  
(international soloist and recording artist)

David Hassell Hon ARAM  
(session musician and renowned clinician)

### International Drum Set Consultant

Peter Erskine

(international soloist and recording artist)

### International Vibraphone Consultant

Joe Locke

(international soloist and recording artist)

### 2007–2008 Highlights

- > Masterclasses given by Richie Barshay, Joe Locke, Martin France, Kuljit Bhamra (tablas), Anthony Kerr, Keiko Abe and David Samuels
- > 'An Evening with Joe Locke' featuring students from the Timpani and Percussion and Jazz Departments
- > Latin Jazz Big Band concert featuring music of Brazil and involving all timpani and percussion students

### Past Students

Dame Evelyn Glennie OBE ('85)  
Makoto Nakura ('93)  
Colin Currie ('98)  
Simon Lowden ('01)

Academy percussion alumni perform regularly as orchestral and session players all over the world.

**'some outstandingly characterful woodwind solos and virtuoso percussion playing ... this was a highly disciplined performance of a challenging continuous span of music'**

The Guardian, September 2005

Department Administrator:

Amy Gardner BMus

Telephone 020 7873 7320

Email [percussion@ram.ac.uk](mailto:percussion@ram.ac.uk)

**Open Day: 23rd June 2008**



**Christian Ludwig**

'After my orchestra conducting studies in Germany, I applied to join the Academy's conducting course to further my technique, expand my general musical grounding and extend my experience before entering the profession. After three years in the Academy I can now say the course has exceeded all my expectations.

Colin Metters' unique way of teaching, the availability of great guest teachers to be guides and exemplars, weekly workshops with ensembles and orchestras and the Academy's special atmosphere — as well as hearing the world-leading orchestras

which are based in London and contribute to the city's vibrancy — all have made it the best learning experience for me.

My other conducting opportunities have included assisting celebrated guest conductors in their work with Academy orchestras, and being appointed Assistant Conductor of an excellent semi-professional orchestra.

The course has changed not only my attitude towards conducting but also my thinking and, more generally, my whole life. It has offered me a firm basis on which I can build and grow throughout my career.'

# Conducting





#### Head of Conducting

##### **Colin Metters** Hon RAM

Colin Metters has an enviable reputation across the music profession as conductor, orchestral trainer and leading pedagogue. He has worked with many of the UK's leading symphony orchestras, has guest-conducted extensively abroad, and has given masterclasses throughout the world. In 1997 he was appointed Music Advisor and Principal Guest Conductor to the Vietnam National Symphony Orchestra. In 1999 he became the first Briton to be awarded the Vietnamese equivalent of the Order of Merit.



#### **The Course**

Established in 1983 under the direction of Colin Metters, the Academy's post-graduate conducting programme is now internationally recognised as one of the foremost programmes in conductor training.

The course provides a comprehensive and integrated programme over three years, examining what lies behind the art and craft of conducting and the role and responsibilities of the conductor, and seeks a better understanding of the complex relationship that exists between conductor and performers. The course is designed to provide a strong technical foundation, studying laws of cause and effect as they relate to conducting, and to develop the ability to be both self-aware and self-critical in all aspects of the conductor's craft.

Students have the opportunity to work with varied instrumental ensembles on a regular basis as well as in orchestral workshops. Following a major review in 2007, orchestral conducting provision has now been significantly enhanced. Selected students can also conduct concert performances in the Academy's official orchestral programme as and when appropriate.

Regular classes are held throughout the term under the direction of Colin Metters. Additional masterclasses given by visiting guest conductors, who have included Sir Colin Davis, Ilya Musin (St. Petersburg Conservatoire), Jorma Panula (Sibelius Academy, Helsinki), Claus Peter Flor, Yuri Simonov, Lutz Köhler (Berlin), Sir Roger Norrington, Sir Charles Mackerras, Leonard Slatkin, Kenneth Kiesler (Michigan), Carl Topilow (Cleveland), Gunter Kahlert (Weimar) and Thomas Baldner (Indiana). George Hurst also visits once each term to work with the conductors' class.

Repertoire over the course is broad-based, the mainstream orchestral and concerto repertoire forming the central core of the curriculum.

The course maintains a strong link with the Composition and Contemporary Music Faculty and the Manson Ensemble, working on established twentieth-century repertoire and on premières of student compositions, the conductors working in direct collaboration with the composers. Students also work with Royal Academy Opera and the Vocal Faculty on various projects and workshops throughout the year, and have the opportunity to work with the Academy's instrumental ensembles and orchestras.

Additional studies, including aural classes, keyboard skills, transposition and score-reading, take place regularly throughout the course.

**Your Audition** (see p.59 for general details) Auditions take place in London only. Auditions for orchestral (not choral) conductors are held in February/March 2009 for entry in September. Detailed requirements are available from the Registry and at [www.ram.ac.uk](http://www.ram.ac.uk). The closing date for receipt of applications is 7th January 2009.

#### **Recent Graduates' Successes**

**Paul Brough**

Principal Conductor, Hannover Band

**Richard Farnes**

Music Director, Opera North

**Rumon Gamba**

Music Director & Principal Conductor, Reykjavik Symphony Orchestra

**Edward Gardner**

Music Director, English National Opera

**Ludovic Morlot**

Assistant Conductor, Boston Symphony Orchestra

**Paul Murphy**

Principal Conductor, Birmingham Royal Ballet

**Toby Purser**

Assistant conductor, Ensemble Orchestral de Paris

**Ilán Volkov**

Principal Conductor, BBC Scottish Symphony Orchestra

**Martin West**

Musical Director and Principal Conductor, San Francisco Ballet

**Mark Wigglesworth**

Music Director, Theatre de la Monnaie (Brussels)

#### **The Teachers**

**Colin Metters** Hon RAM (Head of Conducting)

#### **International Chair of Conducting and Orchestral Studies**

**Sir Colin Davis** CBE, Hon RAM

**Raymond Holden** PhD (Contextual Studies in Performance Practice and Performance History)

**George Hurst** Hon RAM (Visiting Professor)

#### **Conducting Options for other Students**

**Denise Ham** Hon ARAM

(Tutor in Undergraduate Conducting)

There is strong provision for both undergraduate and postgraduate students who wish to pursue conducting studies but who are not on the postgraduate Conducting course itself.

#### **Undergraduate Conducting**

This is designed to equip all second-year students with a basic conducting technique, enabling them to show tempo and some degree of texture and dynamic through gesture.

#### **Conducting Elective**

Students should have attained a 2:1 grade in the second-year exam to be eligible for this. However, any second-year student who shows particular ability and wishes to undertake more intensive study may also join the elective class. This course involves study of specific repertoire and baton technique.

#### **Intermediate Level**

Acceptance is by audition. Students would normally have completed the elective, but any student in the Academy may audition for this course in order to receive individual tuition.

Department Administrator:

**Helen Devereux Murray** BMus

Telephone 020 7873 7405

Email [conducting@ram.ac.uk](mailto:conducting@ram.ac.uk)

**Open Day: Contact us for an individual appointment**



# Choral Conducting

## Rachel Coward

'My passion to follow a career as a Choral Conductor began at University, where I was a choral scholar and the conductor of a chamber choir. Unfulfilled by one-off conducting lessons, I committed to take my conducting to a higher and more professional level with the Academy's unique two-year course.'

My teachers are fiercely passionate and the training and coaching I receive is intensely stimulating and continues to stretch my musical and technical abilities. Our weekly routine is rich and embraces technique, aural, singing lessons, choir training and regular masterclasses with specialist leading lights from the field of choral music. My expectations have been thoroughly surpassed and it is a joy to study in such a dynamic environment.'





#### Head of Choral Conducting

**Patrick Russill** MA, Hon RAM, Hon FRCO, Hon FGCM  
Organ Scholar at New College, Oxford, studying with David Lumsden and Nicholas Danby. Director of Music at the London Oratory since 1999. He has conducted in Scandinavia, Germany, Italy and Asia as well as the UK. Work as a choir trainer on DG Archiv, Hyperion, Herald and EMI labels. Musical Editor of 'The Catholic Hymn Book' (1998). Visiting Professor of Choral Conducting, Leipzig Hochschule für Musik und Theater. Chief Examiner (Organ and Choral Direction), Royal College of Organists.



#### The Course

The Academy's distinctive postgraduate Choral Conducting course has been developed from its pioneering Church Music programme. Established in 1997, the two-year course embraces a comprehensive range of sacred music for concert and service plus selected secular repertoire, culminating in the award of an MMus or MA. Choral Conducting is offered at undergraduate level as an optional choir-training class, not as a Principal Study.

The modern British choral tradition (both English and Latin) is taken as the practical and stylistic basis for exploration of a broad sweep of European sacred repertoire, related secular music and historically informed performance practices.

Studies include conducting and rehearsal techniques, repertoire, performance practice and interpretation, editing, and vocal technique. These are complemented by contextual studies which examine the repertoire (chant, chorale and hymn, as well as art-music) and its relationship to the liturgy.

Students observe and work with a variety of choral groups, taking advantage of the outstandingly diverse range of opportunities that London offers. There are opportunities to work with members of the Academy's Chamber Choir, and the course has close working relationships with the BBC Singers, the Choir of Royal Holloway, University of London and the adult professional and children's choirs of the London Oratory.

#### Your Audition (see p.59 for general details)

Entrance auditions are held in early March 2009. You will rehearse a small unaccompanied choir in one specified Renaissance work and a later piece of your own choice. You will be required to sight-sing and aural ability will be tested. Keyboard skills are not required. The closing date for the receipt of applications is 7th January 2009. Auditions take place in London only.

Audition requirements are available at [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry.

#### The Teachers

Paul Brough MA (Baton Technique)

Julie Kennard BA, ARCM, Hon ARAM  
(Vocal Technique)

Alex Ashworth MA, DipRAM, PGDip, LRAM  
(Vocal Technique)

David Pettit MA, BMus, FRCO, Hon ARAM (Aural Skills)

Patrick Russill MA, Hon RAM, Hon FRCO, Hon FGCM  
(Head of Choral Conducting)

Jeremy Summerly MA, MMus, Hon RAM

#### Visiting Professor

Professor Roland Börper  
(Head of Choral Conducting, Leipzig Hochschule)

#### Consultants

David Hill Hon DMus, MA, FRCO, Hon FGCM

James O'Donnell MA, FRCO, Hon RAM, KCSG

#### 2007–2008 Highlights

- > Masterclasses with Peter Wright (Southwark Cathedral, David Hill (BBC Singers and The Bach Choir), Roland Börper (Leipzig Hochschule), and James O'Donnell (Westminster Abbey)
- > Week-long programme of classes and seminars on major German repertoire with Visiting Professor Roland Börper
- > Departmental visit to Leipzig observing the Thomanerchor, MDR Chor and the Choral Conducting department of the Leipzig Hochschule
- > A week's residency together with the Academy Chamber Choir and organ students at Neresheim Abbey in southern Germany, including liturgical services and a concert featuring works from Gregorian chant to Messiaen
- > A day's masterclass with the BBC Singers and David Hill (pictured above right)

**'The Royal Academy of Music's ensemble offers an attractive alternative to the Tallis Scholars' account... one with freshness and vitality'**

Gramophone, February 2003,  
on the CD 'In Gloria Dei Patris'

Telephone 020 7873 7331

Email [choral.conducting@ram.ac.uk](mailto:choral.conducting@ram.ac.uk)

**Open Day: Please contact us for an individual appointment**



# Harp

## Claire Jones: postgraduate

(Royal Harpist to HRH The Prince of Wales)

'I've only been here a few months, but have already gained such a wide range of experiences — playing Stockhausen and Xenakis in orchestra, taking part in jazz workshops and improvisation sessions and learning new solo and chamber repertoire, as well as improving on skills like sight-reading and aural. The thriving harp department is hard-working and we're all there to support each other. We are taught by very distinguished harpists, and so have the added advantage of finding out first-hand about the demands of the profession.

Highlights so far have been performing for HM The Queen during her visit to the Academy, being invited by Gergiev to perform with the Mariinsky Theatre Ballet Orchestra, and making my London debut with the English Chamber Orchestra. My teachers give me all the support, help and guidance I need to fulfill these kinds of engagements.'





#### Head of Harp

#### Professor Skaila Kanga LRAM, FRAM

Studied at the Royal Academy of Music. Widely known as a soloist, chamber musician and recording artist, and gives masterclasses and lecture/recitals worldwide. Principal with the Nash Ensemble for 25 years, as well as the Academy of St Martin-in-the-Fields, Sinfonia of London and London Mozart Players. Always also very active in the pop world, with a long list of film and TV credits. Mention the name Skaila to any musician in London and they will know who you are talking about.



#### The Course

The harp has played a major rôle at the Academy since the earliest days. In addition to studying solo, concerto and chamber repertoire, students also take part in regular classes in orchestral, operatic and contemporary performance, jazz and improvisation, technical advancement, art of teaching and harp ensemble concerts.

The Academy's numerous orchestras and ensembles provide experience in all styles of performance from classical to avant-garde and jazz. In addition, the Academy regularly hosts masterclasses—and many students have achieved major successes in national and international competitions.

The harp department commissions new works annually, and its Harp Showcase concerts attract a wide audience.

#### Main sponsors:

Salvi Foundation and Holywell Music.

#### The Teachers

Professor Skaila Kanga LRAM, FRAM

Frances Kelly BA (Early Harp Tutor)

Alison Martin GGSMD (Opera Tutor)

Principal, English National Opera

Thelma Owen BMus, Hon ARAM (Orchestral Studies)

former Principal, Royal Philharmonic Orchestra

Charlotte Seale ARCM, Premier Prix,

Brussels Conservatoire, Hon ARAM

Helen Tunstall GRSM, ARCM

(Contemporary Music Studies) Principal, London Sinfonietta

Karen Vaughan ARAM, LRAM Co-principal,

London Symphony Orchestra

Catherine White BMus, MMus

#### Visiting Professors

Isabelle Moretti International Soloist and professor of harp at CNSMD (Paris Conservatoire)

Isabelle Perrin Co-Principal, Orchestre Nationale de France; professor of École Normale, Paris

Emmanuel Ceysson Double Premier Prix (Harp and Harmony) Paris Conservatoire; First Prize Winner USA International Harp Competition 2004, solo harpist of Paris Opera

Catrin Finch BMus, ARAM

#### Visiting Professor of Jazz Harp

Park Stickney BM, MM

#### Your Audition

Two contrasting pieces, one of which must have been written after 1900, plus a study; requirements for scales and arpeggios are available at [www.ram.ac.uk/harp](http://www.ram.ac.uk/harp) and from the Registry. See p.59 for general details.

#### 2007–2008 Highlights

- > Recitals by Emmanuel Ceysson, Catrin Finch, Park Stickney, Hugh Webb and Lavinia Meijer
- > Skaila Kanga Harp Prize: 2007 winner Jimin Lee
- > Showcase Concert featuring the Academy Harp Ensemble and Academy Symphonic Brass, including Holst's 'The Planets' arranged for harps and brass
- > Free on Fridays concert: Chamber Music with Harp
- > Holywell annual concert: 'The Legend of Henriette Renié'
- > New commissions: 'Twisted Elegy' by Richard Bissill for flute, viola and harp, 'Mandala' by Joby Talbot for six harps, 'Dance of the Curlews' by Rhian Samuel for harp duo and a new work for six harps by David Snell
- > Masterclasses by Isabelle Perrin, Emmanuel Ceysson, Lavinia Meijer, Catrin Finch and Park Stickney
- > Academy Harp Ensemble performances for Norfolk and Norwich Festival
- > Performances in collaboration with the British Horn Society

#### Illustrious Past Students

Past students include Anne-Sophie Bertrand, Victoria Davies, Catrin Finch, Catrin Morris Jones, Laurette Pope, Emma Ramsdale, Celine Saout, Julia Thornton and Suzanne Willison.

Department Administrator:

Amy Gardner BMus

Telephone 020 7873 7320

Email [harp@ram.ac.uk](mailto:harp@ram.ac.uk)

Open Day: Friday 3rd October 2008



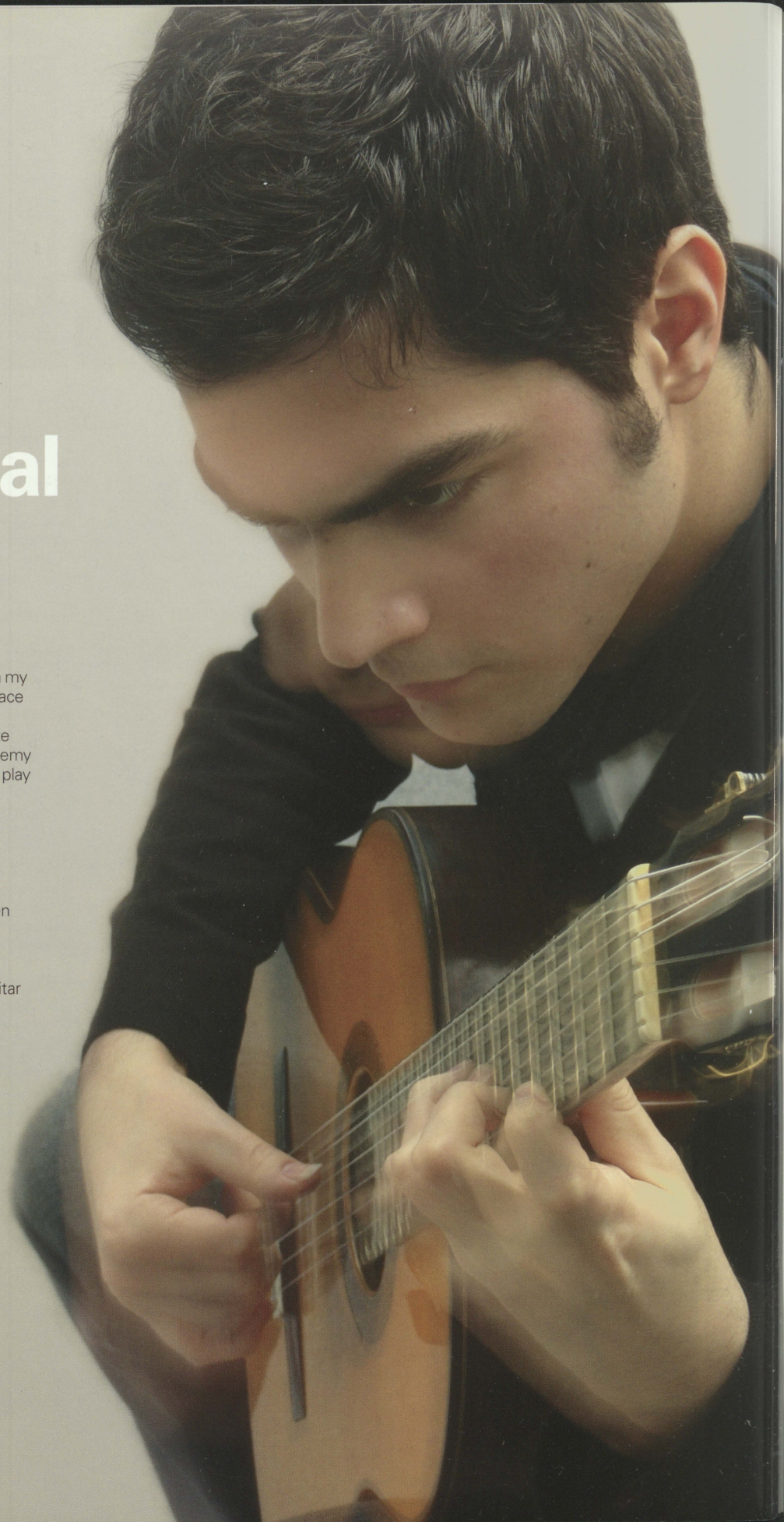
# Classical Guitar

## **Milos Karadaglic: postgraduate**

'From a young age, it's always been in my mind that the Academy is the best place to study guitar. Coming here for my undergraduate and then postgraduate training, I've realised that at the Academy you also learn a lot more than how to play your instrument.'

I've played in masterclasses for the world's greatest guitarists, I've performed at Wigmore Hall as a finalist for the Friends of the Academy's Wigmore Award. I've been a concerto soloist with an Academy orchestra. While researching the Academy's Spencer Collection, the biggest collection of 19th-century guitar manuscripts, I've discovered some extraordinary unknown works.

Being at the Academy really is a total preparation for a successful professional life.'





#### Head of Classical Guitar

##### **Michael Lewin** FRAM

Michael Lewin studied with Hector Quine at the Academy and later in Spain with José Tomas. He has performed as guitarist and lutenist with the Royal Shakespeare Company, many UK opera companies and La Piccola Scala, Milan. In addition to solo concerts, Michael has played and recorded with leading ensembles and orchestras throughout Europe. Regular adjudicator at major national and international competitions. Vice-President of the European Guitar Teachers' Association, 1996–2006.



#### **The Course**

The Academy has established itself as a foremost international centre for the study of the classical guitar, with a comprehensive curriculum and unique musicological resources which encourage students to reach the highest standards as soloists, ensemble players and teachers. The expertise of the department embraces all aspects of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year there is a prestigious series of masterclasses, lectures and concerts. Among the distinguished visiting artists have been the Assad Duo, Manuel Barrueco, Edoardo Catemario, Eduardo Fernandez, Eliot Fisk, Sharon Isbin, the Los Angeles Guitar Quartet, David Russell, David Starobin, David Tanenbaum, John Williams and Julian Bream (who adjudicates his prize each year). Eminent luthiers, such as David Rubio, Paul Fischer and José Romanillos, have also been invited to discuss developments in guitar construction.

Other special events have featured the composers Leo Brouwer, Stephen Dodgson, Hans Werner Henze, Nicholas Maw, Sir Richard Rodney Bennett and Sir Peter Maxwell Davies and an International Guitar Duo Festival. The promotion of student compositions for the guitar also forms an integral part of the department's work.

In competitions around the world, from the Worshipful Company of Musicians' Prince's Prize and Mairants Award in the UK to the Tárrega Competition in Spain and the GFA, Parkening and Concert Artists' Guild competitions in the USA, Academy guitarists have regularly won top prizes. Many successfully pursue international careers.

Outstanding alumni include David Russell, Antigoni Goni, Fabio Zanon, Mark Ashford, Stephen Goss, Xuefei Yang, Gary Ryan, the Eden/Stell and Katona duos and both Tetra and the English Guitar quartets.

#### **The Teachers**

Michael Lewin FRAM  
Timothy Walker Hon ARAM

#### **Visiting Professors**

John Mills Hon ARAM  
John Williams OBE, Hon RAM

#### **Consultant**

Julian Bream CBE, Hon RAM

#### **Your Audition**

Undergraduates should present three pieces and postgraduates four pieces from:

- > a contrapuntal work written between c.1550–1750
- > a movement in sonata form
- > a theme with variations
- > a dance movement
- > a work, or movement(s), written after 1950.

Established guitar duos are also invited to audition at postgraduate level, performing a programme of three contrasted duo pieces; each member of the duo will also be required to present one solo piece.

See p.59 for general details.

#### **2007–2008 Highlights**

- > Masterclasses with Mark Ashford, Julian Byzantine, Edoardo Catemario and Jukka Savijoki
- > Concerts of diverse chamber music with guitar, including the first performance of Timothy Bowers' cycle 'The Seasons'
- > Student performances of new music with the Manson Ensemble and in Royal Academy Opera productions of Cavalli's *La Calisto* and Shostakovich's *Paradise Moscow*

Department Administrator:

Karen Ingram BA, Hon ARAM

Telephone 020 7873 7380

Email [guitar@ram.ac.uk](mailto:guitar@ram.ac.uk)

**Open Day: 17th October 2008**



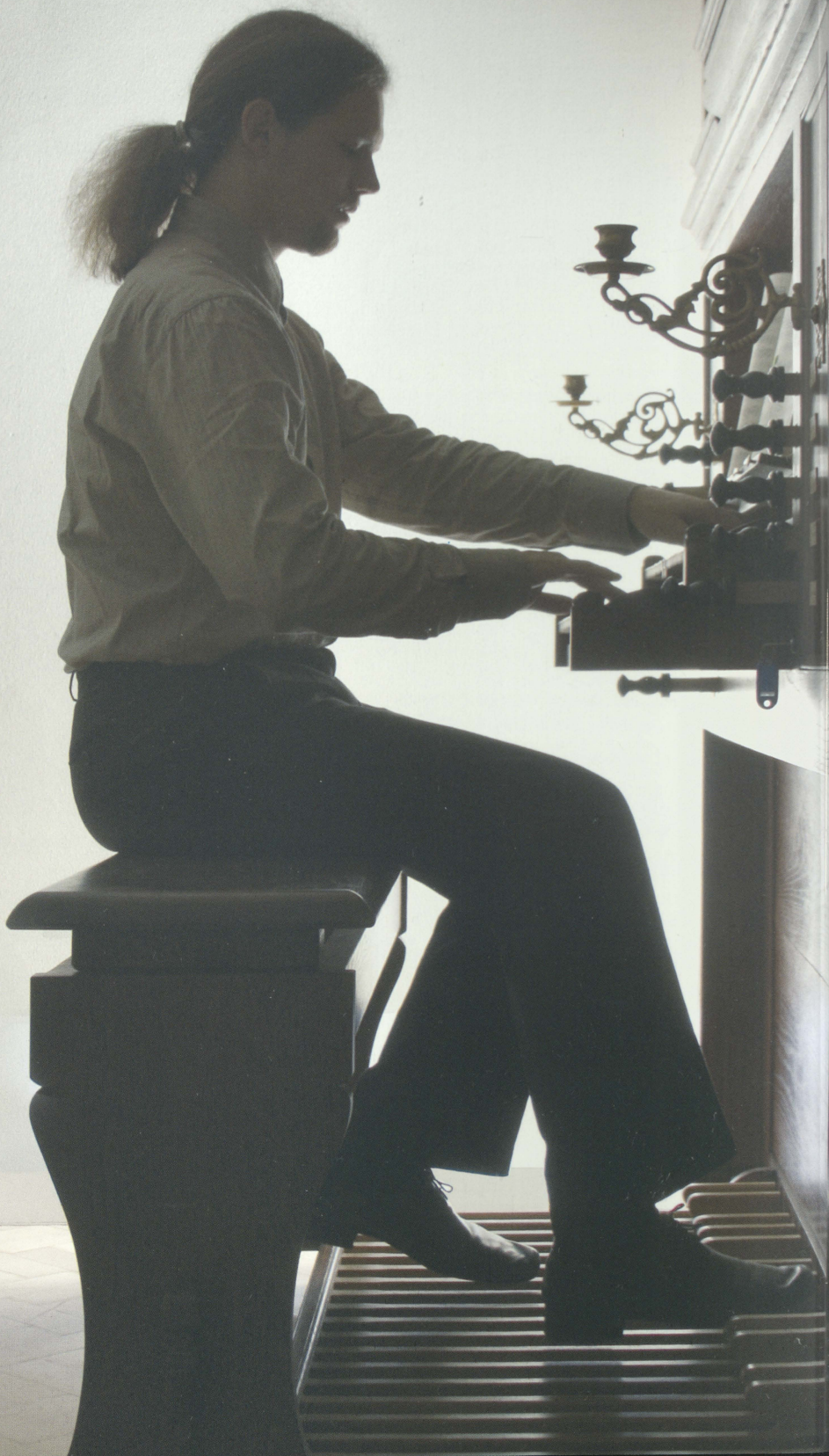
# Organ

**Ilya Kudryavtsev: postgraduate**

'Even one month after arriving here and diving into the Academy's intensive schedule, I could already feel my confidence growing. Towards the end of my second year here, I performed Messiaen's *Livre d'orgue* after a few months of very hard preparation — not long ago, I hadn't even imagined being able to play such a demanding work.'

Our trip to Neresheim was a great opportunity to learn about German instruments. I played in services every day and performed to 1,500 people. Even within the Academy, we can explore different styles of organ — I know that I can play anywhere in the world now!

I've also performed at Spitalfields Festival and in Huddersfield, and have gained experience from playing external, paid bookings. I've gone to conducting classes, and I've played in ensembles. I have also thought a lot: as an organist you're often invisible to the audience, but nevertheless in a particularly close relationship with both the instrument and the building you're in. That brings a lot of challenges, but has given me plenty of ideas too.'





Head of Organ  
**David Titterington**

MA, Hon DMus, Hon FRCO, Hon RAM

Organ Scholar at Pembroke College, Oxford, and the Conservatoire de Rueil-Malmaison, Paris, with Marie-Claire Alain and Susan Landale (Premièr Prix à l'unanimité). Gives recitals and masterclasses world-wide and is a member of many international juries. Has premiered many important works and records extensively. Visiting Professor, Ferenc Liszt Academy, Budapest. In 2007, David Titterington was appointed Artistic Director of the International Organ Festival at St Albans.



### The Course

The Academy's comprehensive and specialist organ curriculum has a world-wide reputation. The course includes contemporary music seminars, improvisation, integration with Historical Performance studies, the history and repertoire of the organ and workshops by distinguished guest teachers such as Marie-Claire Alain, Kenneth Gilbert, Piet Kee, Kei Koito and Daniel Roth. In June 2002, a pioneering harmonium course began under the direction of Anne Page.

Students have regular access to organs in the 'classical' and 19th-century French symphonic traditions, the four-manual classical organ by Rieger in nearby St Marylebone Parish Church is part-owned by the Academy and used as its main teaching instrument, as well as a two-manual organ, after the great French builder Cavaillé-Coll, in the Duke's Hall. A rare Neapolitan organ of 1763 by Michelangelo & Carlo Sanarica, restored in Italy by the renowned Riccardo Lorenzini, was inaugurated in spring 2004.

Postgraduates follow a curriculum designed for their individual needs. Performance practice projects are supervised by specialists and frequently take the form of overseas visits where repertoire study is matched to a specific organ-building tradition.

The one-year Organ Foundation Course is designed primarily for 'gap-year' students preparing either for Oxbridge organ scholarships or for those wishing to develop their organ playing and choral direction skills to a high level before university or conservatoire studies.

'Grand Chorus', a double-CD of 22 historic and important organs South of the Thames recorded in collaboration with the Southwark and South London Society of Organists, was released in 2006. The recordings are documented at [www.ram.ac.uk/SSLSO](http://www.ram.ac.uk/SSLSO)

### Your Audition

Specific requirements are available at [www.ram.ac.uk/organ](http://www.ram.ac.uk/organ) and from the Registry. See p.59 for general details.

### The Teachers

Nicolas Kynaston Hon FRCO  
Susan Landale BMus, Hon FRCO  
Lionel Rogg Hon DMus, Hon FRCO  
Patrick Russill MA, Hon RAM, Hon FRCO  
David Titterington MA, Hon DMus, Hon FRCO, Hon RAM

### Visiting Professors

Jon Laukvik (Stuttgart Hochschule)  
James O'Donnell KCSG, MA, FRCO, FRSCM, Hon RAM

### Harmonium

Anne Page BMus

### Organology

William McVicker BA, PhD, LRAM, ARCO, Hon FIMIT, Hon ARAM

### Aural Skills and Paperwork

David Pettit MA, BMus, FRCO, Hon ARAM

### AHRC Creative Research Fellow

Diana Burrell BA, FTCL

**'Politicians could do worse than pay a visit to the Royal Academy of Music's department of organ studies to see how substantial change can be achieved ... the august conservatoire knows a thing or two about instituting and managing change, not for change's sake but for the advantages it offers to students. Even the super-hungry and obsessively curious among those selected to join the Academy's annual intake of organ students are unlikely to be undernourished by the learning experiences developed by Titterington and his colleagues'**

Choir and Organ, January 2008

**'This is music [Messiaen's Livre d'orgue] in which every note needs to be precisely placed and every gesture made to count: requirements that were comfortably met by Ilia Kudryavtsev in this absorbing performance ... Kudryavtsev saw it through as an unbroken whole: clearly the future for Messiaen's organ music is an assured one with exponents of this calibre to perform it.'**

[www.classicalsource.com](http://www.classicalsource.com)

February 2008

Comments on the 'Grand Chorus' recording:

**'This recording project is a remarkable achievement, thoroughly recommended'**  
British Journal of Organ Studies 2006

**'The two CDs allow us to compare and contrast the myriad colours, characters and tonal qualities of these organs played by 19 performers, who have succeeded in bringing out the best of each instrument. The result is a wonderful musical achievement and a recording of major documentary significance'**  
Choir and Organ, January 2007

**'This is an admirable recording and congratulations are due to all those responsible for its conception and execution. One greatly admires the sensitivity and technical expertise of the performers'**  
Organ Historical Trust of Australia, December 2006

Department Administrator:  
Helen Devereux Murray BMus  
Telephone 020 7873 7405  
Email [organ@ram.ac.uk](mailto:organ@ram.ac.uk)  
**Open Day: 26th September 2008**



# Classical Accordion

**Milos Milivojevic: postgraduate**

'London has a very active contemporary music scene, and being at the Academy has given me great opportunities to get involved and perform some of the great 20th-century repertoire.'

I've played at the Wigmore Hall and the South Bank Centre, and I believe I'm the first accordionist to perform at the University of London's Senate House. As an accordionist you must also be an ambassador for your instrument — and I'm very happy to have worked with several Academy composers and introduced them to its inspiring sound-world.'





Head of Classical Accordion

**Owen Murray**

GRAM, Dip RAM (Copenhagen), Hon RAM

Born in the UK, studied with Mogens Ellegaard at the Royal Danish Academy of Music in Copenhagen, graduating with the Diploma in 1982. Many recitals both in the UK and overseas. Recordings include *On the Wings of the Wind*. Pioneering founder of the Academy's Accordion department, and Head of Classical Accordion since 1986.

Photo: Owen Murray (left) with visiting professor, Friedrich Lips.



**The Course**

The Academy was the first British conservatoire to introduce teaching for the classical accordion. The specialist curriculum complements other courses and includes masterclasses, performance practice, accordion history, repertory, instrument maintenance and art of teaching classes.

The accordion is thoroughly integrated into the life and work of the Academy through a strong and wide-ranging chamber music programme. The response of contemporary composers to the instrument's emergence is reflected in continuing collaborations with composition students and established composers.

Apart from many concert opportunities within the Academy, accordion students have performed at leading music festivals in the UK and abroad. In 1998 the entire accordion department made its Proms début with the BBC Symphony Orchestra at the Royal Albert Hall. In 2006, three students and Owen Murray were invited by Gyorgy Kurtág to perform at his 80th birthday celebration concert in Budapest. Academy accordion students have enjoyed considerable success in major competitions. Distinguished accordionists who have given concerts and masterclasses at the Academy include Inaki Alberdi, Friedrich Lips, Matti Rantanen, Mie Miki, Viascheslav Semionov, Oleg Sharov, Peter Soave and Mika Vayrynen.

**The Teachers**

Owen Murray GRAM, Dip RAM (Copenhagen), Hon RAM

**Visiting Professor**

Friedrich Lips (Moscow)

**Your Audition**

Two or three contrasting pieces should be offered. See p.59 for general details.

**'I was especially impressed by the extent to which the young players managed to get under the skin of Pärt's scores'**

The Independent, April 2000

**'Murray is an inspirational teacher'**

The Times, January 2007

The Derek Butler Prize is contested by postgraduate students nominated by each of London's four conservatoires. Milos Milivojevic won the 2008 final at Wigmore Hall:

**'Milivojevic's artistry on the humble button accordion took the breath away — indeed, his coruscating transcription of an organ chorale by Mendelssohn made one almost wonder whether we actually need those thundering giants. I'd put money on this brilliant young performer opening a whole range of new musical worlds.'**

The Independent, March 2008

Department Administrator:

Karen Ingram BA, Hon ARAM

Telephone 020 7873 7380

Email [accordion@ram.ac.uk](mailto:accordion@ram.ac.uk)

**Open Day: Please contact us for an individual appointment**



# Life at the Academy



## Performance Opportunities

While studying at the Academy, students enjoy a wide range of performance opportunities to help prepare for the demands of professional life. The specialist concerts department organises a diverse series of performances at the Academy. High-profile external concerts include international tours and many festival appearances. Please turn to the following page to read about the diverse concerts promoted by the Academy, and see [www.ram.ac.uk/events](http://www.ram.ac.uk/events) for forthcoming public performances.

### External bookings

The Academy secures many bookings for students to give them the opportunity to gain work experience outside the Academy, thus learning to adopt a professional way of handling and administering paid engagements. These include performances in concert and recital and opportunities to earn money playing at functions.

### Music and Community

As part of its widening participation strategy, the Academy is committed to a number of schemes embracing community projects. 'Music and Community' is a compulsory course for third-year undergraduates which provides practical training in diverse musical and social contexts. Postgraduates can opt for the Concert Presentation or Concert Project outreach-based options. See Open Academy, p.43, for more details.

### Competitions

The Academy encourages students to participate in competitions, giving opportunities to learn new repertoire as well as to gain experience performing to a critical audience and to the public.

**'It was difficult to believe the players were still students. A fine clutch of aspirant singers were all seemingly at ease... It was a terrific evening.'**

The Stage, March 2003  
(The Cunning Little Vixen  
with Sir Charles Mackerras)

## Student Support

### Counsellor:

Dani Singer BA, PGDip, MAPC,  
UKCP registered, BACP accredited

### Registrar and Head of International Affairs:

Philip White LRAM, FRAM

### Disability Advisor:

Philippa Goldsmith

### Head of Alexander Technique:

Paul Moore LTCL, MStat

karaoke, comedy and movie nights. Academy students have full access to the University of London Union's superb sports, leisure and social facilities.

### Financial Assistance

The Academy is able to assist some students towards the costs of their fees and living expenses. See p.58, and [www.ram.ac.uk/scholarships](http://www.ram.ac.uk/scholarships)

### International Students

The Academy is a truly international community and offers an 'acclimatisation' course to selected international students before the beginning of the academic year. The innovative one-year Foundation Programme, led by the Head of International Affairs, offers an intensive English Language course together with musical tuition; see p.51.

A handbook for international students is available from the Registry and at [www.ram.ac.uk](http://www.ram.ac.uk), and the Head of International Affairs is pleased to give advice.

### Careers Advice

Specific careers advice complements the broad-ranging career preparation which is integrated into programmes of study.

### Alexander Technique

The Academy has taught Alexander Technique for over 20 years. Students normally receive 20 lessons throughout the year. These one-to-one lessons are intended to be an introduction to the technique and are educational rather than therapeutic. Students learn how to 'use' themselves in the best way possible, and thereby function at their best whilst also avoiding injury. Small group sessions are also available for those with previous experience.

### Medical Health and Counselling

The Academy works with a broad range of medical specialists and has close links with excellent hospitals as well as with the local Paddington Green Health Centre. Psychology-based music performance classes are offered where possible to help all students to achieve their potential by managing performance nerves. A fully-integrated pastoral team is led by the Counsellor. The Academy also has a Chaplain.

### Disability and Special Needs

The Academy has extensive experience of supporting students with disabilities and specific learning differences such as dyslexia. The Disability Advisor provides a confidential service to applicants and students on all matters relating to disability. See [www.ram.ac.uk/disabilities](http://www.ram.ac.uk/disabilities) for more details.

### Students' Union

RAMSU supports a variety of societies, including Tai Chi, yoga, Christian Union, Alexander Technique and football. As well as providing welfare and international representation, the Union holds regular meetings to ensure students can voice their opinions. Students are also represented on all academic policy committees.

Social activities are an essential part of Academy life. As well as packed Freshers and RAG weeks and a legendary summer ball, the SU organises events every two weeks — including themed parties,



## Concerts

The Academy's busy schedule of chamber music, ensembles and orchestras is administered by the Concerts Department.

### Head of Events:

Nicola Mutton BA, Hon ARAM

### Concerts Administrators:

Hannah Melville-Smith BMus, Hon ARAM

Liz Williams BMus, Hon ARAM

### Concerts Assistant and

### Prizes Administrator:

Gemma Fowkes BMus, MA

### Orchestral Assistant:

Ailsa Manktelow BMus

### External Bookings Co-ordinator:

Geoff Parkin BMus

### International Chair of Conducting and Orchestral Studies:

Sir Colin Davis CBE, Hon RAM

### Principal Guest Conductor,

### Symphony Orchestra

Yan Pascal Tortelier Hon RAM

### Principal Guest Conductor,

### Concert Orchestra

Trevor Pinnock CBE

### Griller Chair of Chamber Music

Professor Thomas Brandis Hon RAM

Orchestral training at the Academy prepares students for an increasingly demanding and diverse professional life. The various orchestras and ensembles offer training in a wide range of musical repertoire from chamber, symphonic and operatic repertoire to media music of all kinds.

Training is delivered through:

- > Repertoire sessions for wind, brass and percussion students (postgraduate and senior undergraduate students)
- > Sectional training with section principals from London orchestras
- > Public performances through both 'quick-learn' projects (designed to reflect the demands of the orchestral profession) and intensive projects, which are conducted by distinguished visiting conductors such as Sir Colin Davis, Sir Charles Mackerras, Trevor Pinnock and Yan Pascal Tortelier.

First-year string undergraduates take part in weekly **String Orchestra**. First-year wind, brass and percussion students participate in a series of weekly **repertoire classes** in which staff and visiting specialists introduce them to staples of orchestral repertoire. From their second year onwards, students progress to the **Concert Orchestra** — which performs lunch-time concerts with distinguished guest conductors to large and appreciative audiences, concentrating on standard repertoire.

The firmly-established **Period Instrument Baroque Orchestra** and the **Becket Ensemble**, a classical orchestra, regularly perform under Laurence Cummings and visiting baroque specialists who have recently included Pavlo Beznosiuk, Margaret Faultless, Monica Huggett, Simon Standage, David Watkin and Elizabeth Wallfisch.

The **Studio Orchestra** and **Media Music Ensemble** offer students live session experience directed by an experienced professional session musician.

Intensive 'orchestral project weeks' take place several times a term as well as one-day orchestral workshops. The Academy regularly welcomes eminent conductors for concerts

and workshops with the **Symphony Orchestra, Sinfonia** (chamber orchestra sponsored by 3i PLC), **Manson Ensemble** (contemporary music) and **Opera Orchestra**. Sectional rehearsals are taken by principal players from the London Symphony Orchestra, the Philharmonia, the Orchestra of the Royal Opera House, the Royal Philharmonic Orchestra, the London Philharmonic Orchestra and other major orchestras.

Valuable partnership schemes also exist with the Philharmonia and London Symphony Orchestra which enable students to take part in rehearsals and concerts and to develop a range of professional contacts. There is also a strong relationship with the European Union Youth Orchestra, of which Academy students form a substantial contingent.

As orchestral opportunities become less predictable, students are encouraged to become versatile and experienced chamber musicians. Specialist contemporary music coaching is given by principal players from the London Sinfonietta. Chamber music coaching is offered with Siegmund Nissel of the Amadeus Quartet, Matthew Souter and David Smith of the Alburni String Quartet, Martin Outram of the Maggini Quartet as well as Michael Dussek and many other teaching staff listed throughout this Prospectus. Visiting professors who give specialist chamber music coaching include Hartmut Rohde, Aleksandar Pavlovic, Thomas Brandis, the Skampa Quartet and the Vanbrugh Quartet. Performances by chamber groups form an integral daily part of the Academy's concert programme. Students are also invited to perform specific works in themed series, high profile 'free on Fridays' concerts and annual composer festivals (in 2008 a major retrospective on Olivier Messiaen, presented in association with Southbank Centre).

Larger ensembles include symphonic wind and brass ensembles and the **Royal Academy Soloists**. The Soloists, an elite string ensemble of fourteen players, have performed with their dynamic director Clio Gould at the Queen Elizabeth Hall,

Wigmore Hall and at festivals all over the UK. Brass ensembles combine chamber and brass band repertoire. The **Brass Soloists**, a ten-piece ensemble launched in 2001, perform concerts around the country and have recently returned from concerts in Beijing.

### 2005–2008 Highlights

- > Live televised concert at the BBC Proms with the Academy Symphony Orchestra and Juilliard School Orchestra, conducted by Sir Colin Davis
- > Performance at Wembley Stadium with Sir Elton John in the 'Concert for Diana'
- > Live worldwide television broadcast of the Service for Diana from the Guards Chapel
- > Royal Academy Opera productions including Judith Weir's A Night at the Chinese Opera conducted by Dominic Wheeler, Rameau's Dardanus conducted by Laurence Cummings, and Marriage of Figaro conducted by Sir Colin Davis
- > Orchestral concerts with Sir Colin Davis, Christoph von Dohnanyi, Mark Elder, Thierry Fischer, Edward Gardner, Susanna Mälkki, Diego Masson, Tadaaki Otaka, Leif Segerstam and Yan Pascal Tortelier
- > Manson Ensemble performances at Bmic Cutting Edge Series, Spitalfields Festival and Aldeburgh Festival
- > A major year-long festival celebrating Messiaen's centenary in association with Southbank Centre and major performing organisations
- > Period Instrument Baroque Orchestra concerts with Laurence Cummings, William Christie and Trevor Pinnock at Spitalfields Festival
- > Major side-by-side projects with the London Sinfonietta, including the UK premiere of Luigi Nono's Prometeo
- > Performance workshops with Sir Peter Maxwell Davies
- > Repertoire sessions and masterclasses with Pierre-Laurent Aimard
- > Series of lunchtime concerts at Norfolk & Norwich Festival, Bury St Edmunds Festival and Colston Hall, Bristol
- > Recordings of Strauss music for brass and the complete Strauss repertoire for wind



## Facilities

**'A most satisfying evening... the music seemed both wonderfully securely grounded and at the same time airborne and reckless... the ensembles were fabulously precise and tense, with the trio and the finale to Act II as exciting as I could bear... the final minutes of reconciliation and high spirits were marvellous.'**

The Spectator, November 2007  
(Royal Academy Opera's Marriage of Figaro with Sir Colin Davis, directed by John Copley)



The Academy includes all the requirements of a modern conservatoire:

- > over 100 teaching and practice studios, rehearsal and lecture rooms
- > several large concert rooms
- > the 120-seat David Josefowitz Recital Hall
- > the modernised Sir Jack Lyons Theatre
- > the Duke's Hall, a 400-seat concert venue
- > electronic and recording studios
- > a new Creative Technology Suite
- > a well-equipped library
- > an excellent canteen serving healthy and value-for-money meals, including vegetarian options
- > a museum which displays some of the Academy's valuable and historic instruments and manuscripts and which hosts daily public research events
- > the Academy Chimes shop, which stocks a very wide range of printed music, books and accessories

The Academy is open during term-time from 7am to 11pm (10pm at weekends) and on a more restricted basis during vacations.

### Library

In addition to the facilities you would expect for undergraduate and postgraduate students, the Library has historical collections of international significance and is a recognised centre for research.

The Library has over 200,000 items, including early printed and manuscript materials, a substantial collection of recordings and audio facilities. Students can apply for access to the University of London Library and the British Library if they require yet further resources.

The Library houses archives of many eminent musicians including Sir Arthur Sullivan, Sir Henry Wood and David Munrow as well as the Robert Spencer collection of music for lute, guitar and early English song. In 2004 the Academy acquired Yehudi Menuhin's substantial archive with a generous grant from the Foyle Foundation.

Among the Library's most important possessions are the manuscripts of Purcell's *The Fairy Queen*, Sullivan's *The Mikado*, Vaughan Williams' *Fantasia on a theme of Thomas Tallis* and the recently-discovered *Handel Gloria*.

The Orchestral Library has about 4,000 sets of parts, constantly augmented with new acquisitions. Important collections include the libraries of Sir Henry Wood and Otto Klemperer.

### Computers

Workstations are available throughout opening hours, equipped with academic and professional applications including word-processing, spreadsheets, desk-top publishing and state-of-the-art music notation. Students have free access to email and the internet as well as to an increasing range of e-learning initiatives. The Academy provides computer training, enabling students to master essential management and promotional skills.



### Instruments

All students, except those of piano, organ, harpsichord and timpani and percussion, are expected to own their own instruments.

The Academy has an extensive stock of instruments. Its collection of over 250 prestigious stringed instruments, in modern, classical and baroque set-up, is regarded as the finest of its type in the world. At any time most of the collection is on long-term loan to students or young musicians at the outset of their careers, and also for special occasions such as competitions, important concerts and recordings. There is also a varied stock of woodwind and brass instruments and a substantial collection of modern copies for 'period' performance. The Becket Collection of classical period instruments is housed at the Academy and often appears in orchestral performances.

The Academy regularly updates its stock of pianos. On-site piano maintenance and rebuilding technicians ensure that all instruments are kept in top condition.

### Junior Academy

The Junior Academy offers courses on Saturdays at the Royal Academy of Music for talented and committed young musicians of secondary school age (12–18). Primary Academy (age 8–12) provides for the musical development of the most able younger musicians. There are also more general preliminary courses (age 4–8). Full details can be obtained from the Junior Academy at the main Academy address; telephone 020 7873 7380; email [juniors@ram.ac.uk](mailto:juniors@ram.ac.uk)

### Virtual Tour

You can explore many of the Academy's performance, rehearsal and social spaces by taking a 3D tour at [www.ram.ac.uk](http://www.ram.ac.uk)



## Living & Studying in London



London is an exciting and inspiring capital city in which to live and work. 30% of London residents were born outside England, and more than 300 languages are spoken in London: as one of the most cosmopolitan cities in the world, it offers an unrivalled range of cultural and leisure activities. There is always something to do and somewhere to go — whatever your tastes.

The Academy is at the heart of the transport network, providing easy access from all parts of the city and beyond.

### Music

London is widely acknowledged to be the musical capital of the world. The Academy is very centrally placed, within easy reach of many famous venues. The Wigmore Hall, only a few minutes' walk from the Academy, has for generations been one of the most highly-regarded international venues for eminent recitalists.

London has five resident symphony orchestras, all of which perform regularly during term-time, as well as two major opera houses. The Academy has particularly strong links with the Philharmonia and London Symphony Orchestra as well as with the Orchestra of the Age of Enlightenment and the London Sinfonietta.



The Academy's building (left) and the Duke's Hall (below left), centrally located on Marylebone Road. The David Josefowitz Recital Hall and 1–5 York Gate are alongside.

London is a recognised centre for experimental jazz, and Academy students perform regularly at the famous 606 Club and Ronnie Scott's. The city has a dynamic club scene.

### Entertainment and the arts

London is a major international centre for all cultural activities.

Tate Britain, the Tate Modern Gallery at Bankside Power Station and the National Gallery are envied the world over. There are 300 museums in London, offering everything from the wealth of international artefacts in the British Museum to the latest interactive experience. Admission to the main collections of all London's major museums and galleries is free.

London has over 100 theatres. The famous West End musicals are joined by numerous plays and new drama. Leicester Square is the centre of commercial British cinema, and London's thriving circuit of 'art' cinema includes the National Film Theatre on the South Bank.

### London landmarks

Few cities can boast as many public spaces as London. The Academy is situated next to the famous Regent's Park, home of London Zoo and acres of beautiful gardens. Green Park, St James's Park and Hyde Park are also very central, and there are many other open areas further out.

London's historical buildings are too numerous to list, and a stroll around London can quickly become an exploration of the city's past. The most famous of London's churches is Wren's masterpiece, St Paul's Cathedral. Many fascinating churches in the financial heartland of the City host regular concerts. Further iconic buildings have been built in the past ten years — including the London Eye, the 'big wheel' which towers 450 feet above the Thames.

### Accommodation

The Academy has access to a wide range of accommodation, including halls of residence in the University of London.

### Travelling further afield

Trains and coaches travel direct from London to most of Britain's major cities and to many areas of spectacular natural beauty. Paris and Brussels are only a few hours away via the Channel Tunnel, and London is amongst the world's best-served cities by air, with regular flights to every popular international destination.

### Sport and shopping

London will host the 2012 Olympics and is the home to Wimbledon, Lords and the Oval cricket grounds, the English national rugby stadium Twickenham and several Premier League football clubs as well as the new Wembley Stadium.

The Academy has its own football team, and students have access to many more sporting facilities through the University of London, so there are plenty of opportunities to take part in your preferred sport.

If you like shopping you certainly won't be disappointed. From historic shopping areas to the most modern designer stores, Oxford Street, Knightsbridge, Covent Garden and the alternative Camden Lock, London has something for everyone.

### London on a budget

Many students at the Academy have tight budgets, but there are plenty of activities in London which are free or inexpensive. Most museums and galleries offer free admission. Lunchtime concerts are often free, as of course are the famous street entertainers of Covent Garden. Many theatres and cinemas offer student standby tickets at half-price or less. The Academy is occasionally offered reduced-price tickets for concerts at the major venues. Many restaurants offer special deals on particular nights or at less busy times of day, and pubs and bars often advertise cheaper 'happy hours'. The Academy Chimes shop offers a discount to all Academy students.



# Open Academy

Senior Administrator:  
Helen Wills BA, Hon ARAM  
Outreach Support Administrator:  
Joanne Gibson BMus  
Telephone 020 7873 7461  
Email [openacademy@ram.ac.uk](mailto:openacademy@ram.ac.uk)



Head of Open Academy,  
Associate Head of Composition:

**Ruth Byrchmore** MMus, BMus, ARAM  
pictured above

John Barber BMus (Producer, Open Academy)

Timothy Bowers DPhil, BMus, ARAM  
(Licentiate, LRAM)

Janet Marshall (Professional Development Advisor)

**'I didn't think I liked classical music  
but that concert was wonderful'**  
Open Academy participant's comment

Open Academy is a major new initiative. It combines a series of educational projects which all challenge preconceptions of what music conservatoires do.

The Academy's mission has always been to provide musical training at the highest level. Open Academy expands the 'market' for this training beyond enrolled Academy students and out into the fullest range of society. Academy students also benefit directly by engaging in innovative education projects.



Main photo: jazz student Pete Truin has embraced the BMus Music in Community options. You can find out more at [www.ram.ac.uk/openacademy](http://www.ram.ac.uk/openacademy)

## Music in Community

Professional musicians in the 21st century need the skills to communicate with anyone and everyone — from the youngest child in a practical education workshop to potential and existing audiences for classical concerts. All undergraduates participate in the Academy's Music in Community projects in their third year, and gain expertise in animateurship and workshop leadership — specialist skills which are in great demand throughout the music profession.

The students, each working on an internship with a partner organisation, devise and execute professional education projects whilst receiving training 'on the job'. Sessions with leading animateurs, performers and composers cover communication techniques, creative composition, special needs training, new media tools and marketing. Project partners include London Sinfonietta, Wigmore Hall, Spitalfields Festival, the Orchestra of the Age of Enlightenment and the major new venue at Kings Place, just along Marylebone Road from the Academy. Many children and adults from a great variety of backgrounds enjoy and benefit from working with Academy students in long-term collaborations with toddler groups, schools and community

centres throughout London and wider afield — including a long-term project in Bosnia.

Undergraduates can spend more time exploring the diverse skills needed to become a skilled animateur by taking a specialist, hands-on 'Advanced Music in Community' option in their fourth year.

## Access

The Academy is committed to providing new gateways towards learning. In special Open Days, musicians of various ages and skills can experience the thrill of music-making alongside Academy students and teachers and gain a practical, participatory insight into the Academy and the music profession as a whole. Open Academy runs annual vocal and composition summer schools. In these intensive weekend-long events, leading professionals work creatively to raise the participants' 'hard' musical skills, and explore and develop their potential.

## Business Placements

The Open Academy Business Placement Scheme provides front-line, professional experience in a range of innovative and stimulating environments. These opportunities complement both academic and practical study, and aim to provide a working knowledge of the current industry climate. The Professional Development Advisor offers 'drop-in' guidance as well as a wide range of useful support links on the Academy's intranet, Arena.



## Creative Technology

Email [technology@ram.ac.uk](mailto:technology@ram.ac.uk)

Right: Composer Patrick Nunn and cellist Peter Gregson working with the 'hyperbow' — a collaboration with the Media Lab at Massachusetts Institute of Technology, MIT.



Senior Lecturer in Creative Technology:  
**Antony Pitts BA** (pictured above)

Milton Mermikides BSc, BMus, OC  
(Head of Music Technology)

John Drinkwater GTCL, LTCL  
(Lecturer in Technology and Intranet Editor)

Adam Langston (Music Technology Tutor)

Artem Vassiliev MMus (Music Technology Tutor)

**'the Academy is embracing the new technology and musical directions'**  
Classical Music, September 2006

### Creative Technology Lab (CTL)

The newly-built Creative Technology Lab (Winner of the ULU Laurel Award) is a professional recording, composition, synthesis, restoration, mixing and mastering studio of the highest level and sits at the heart of the Academy's musical vision for an increasingly high-tech future. The CTL hosts an annual programme of events and research projects, and provides resources for the teaching of music technology at the Academy. The CTL offers composers, performers and researchers access to audio and video recording/editing, and to the latest developments in electroacoustic/electronic music and audio analysis.

### The Creative Technology Suite

incorporates a number of studios and teaching rooms with an array of music technology including Powerbook mobile audio systems, wireless motion sensors, hyper-instruments, MAX/MSP, Jitter, the IRCAM software suite, plus Sibelius and Finale notation software and Sequoia/ Samplitude editing software on desktop and Tablet PCs. The CTL is run by a team with a wide range of expertise including audio analysis, psycho-acoustics, cross-media music, and research into the musical applications of Artificial Intelligence.



### Arena

The Academy's intranet is the portal for all electronic communication, including news, diaries, timetables, email, digital coursework, audio and video.

### RAM.FM

The Creative Technology Lab is the production hub for the Academy's web-based 'radio' station, which is produced by students and showcases Academy-generated music and events. Production, broadcasting, and multimedia skills are taught formally and shared outside the classroom through the Academy's intranet.

### The RAMline

'Google Earth for classical music'  
[www.overgrownpath.com](http://www.overgrownpath.com), April 2008

In 2006, the Academy began building a unique index of digitized archives and online resources, together with a specialized tool that allows this index to be browsed and searched intuitively by students, staff and visitors. As well as an ever-expanding catalogue of musicians and of musical works, the RAMline links to manuscript sources and published editions, live performances and recordings, musical criticism and comment. It simultaneously displays a timeline of musical history and the life-cycle of any piece of music, from antiquity to the present, and will be used to chart each student's musical profile at the Academy and beyond.



# Museum, Research and Collections

Dean of Research,  
Museum and Collections:

**Amanda Glauert** PhD, MA, ARCM, Hon RAM  
(pictured below)

Research, Museum  
and Collections Administrator:  
Fiona Hymns BA  
Telephone 020 7873 7443  
Email f.hymns@ram.ac.uk

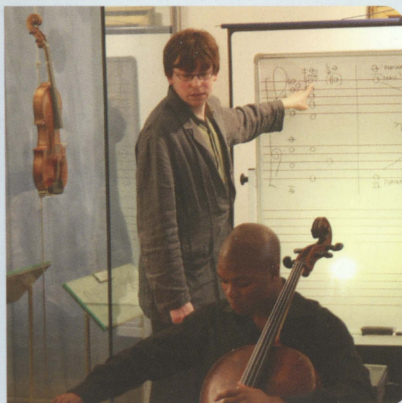


Since the museum opened in 2002 it has created many opportunities for the Academy to showcase its collections and research, and the whole range of its educational activity.

At the Academy, research is conceived as an essential part of all teaching and learning provision: the Academy's research environment is designed to hold up a mirror to the practice of performers and composers, both present and past. The Academy's range of collection materials — which includes playing collections of stringed instruments and historic pianos as well as on its archives, library special

**'Dry this academic afternoon was not! It was a privilege to attend with some twenty students a revelatory public seminar'**

Musicalpointers.co.uk, April 2005



collections, art and artefact collections — allows students and staff to explore key figures from the Academy's history as a creative stimulus for their own practice.

The Academy places a high value on collaborative work. It sustains a large number of collaborative research projects, involving students and staff from across the Academy and also researchers from Massachusetts Institute of Technology, Tate St Ives, Musée de la Musique (Paris), Library of Congress (Washington DC), Birkbeck College and the Institute of Musical Research.

The 'living museum' hosts exhibitions and events over three floors of public galleries. The exhibitions are open every weekday (11.30am – 5.30pm) and weekends (12.00 – 4.00pm). Regular free public events are held during term-time.

The Academy is committed to making available online all of its collection materials, as well as their educational and artistic applications. APOLLO (Academy Pictures Online) — a fast growing digital archive at [www.ram.ac.uk/apollo](http://www.ram.ac.uk/apollo) — offers virtual access to many Academy collections.

## The team

Amanda Glauert MA, PhD, ARCM, Hon RAM  
(Dean of Research, Museum and Collections)

David Gorton BA, MMus, PhD, ARAM  
(Postgraduate Tutor and Associate Head of Research)

Peter Sheppard Skærved LRAM, ARAM  
(Museum Research Fellow)

Raymond Holden PhD, DipMus (Ed) (Research Fellow)

Frances Palmer BSc, MA, PhD, FSA, FMA  
(Museum Curator)

Kim Perkins BA, ATCL (Museum Projects Co-ordinator)

Samantha Pettit PGDip, BA, Hon ARAM  
(Research, Museum and Collections Business Development Manager)

Janet Snowman MA, Hon ARAM, FRSA  
(Collections Registrar)

David Rattray Hon ARAM (Instrument Custodian)

Nicola Shedden Hon ARAM  
(Visitor Services and Galleries Officer)



## Recordings

**'This admirable recording confirms that the Royal Academy of Music has issued another winner'**

Gramophone, November 2006

**'While the big record companies flounder, the independents flourish. The Royal Academy of Music's own label is a case in point, with some jolly good recordings in its catalogue'**

Metro, June 2006



Working in the recording industry is increasingly central to the careers of many performers. The Academy's excellent recording facilities are available for producing demo tapes, and the Business for Musicians module of the BMus programme includes training on making and promoting a CD.

In addition, the Academy has an expanding catalogue of high-quality CDs featuring student performances. The *raison d'être* for making CDs at the Academy is threefold:

- > to provide valuable studio experience for our students
- > to record music which reflects the range and quality of the Academy's musical activity across many disciplines
- > to produce challenging, committed and discerning interpretations of interesting repertoire — something which young, talented people often respond to spectacularly well.

We hope that you will spend a few minutes listening to some of the audio which is available on the Academy's website at [www.ram.ac.uk/discs](http://www.ram.ac.uk/discs) — if you want to know what really goes on at the Academy, it will give you the best possible idea of the range of performance opportunities and standards.

Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and can be heard online at the Naxos Music library. Discs are available for sale through the Academy Chimes shop, and selected discs are distributed throughout the UK. All proceeds are used to fund future recordings.

Our première recording of Handel's Gloria with Emma Kirkby, Laurence Cummings and the Academy's Baroque Orchestra (BIS CD-1235) shot up the classical charts on its release in June 2001.

Press comments on our classical CDs appear throughout this Prospectus.

Recent releases include:

- > Academy Symphonic Brass: music for large brass ensemble by Richard Strauss and arrangements of Wagner's Siegfried Idyll and Entry of the Gods into Valhalla
- > A series of highly-acclaimed recordings by Academy Symphonic Wind, including the complete wind ensemble music of Richard Strauss
- > Song Circle discs featuring 22 diverse 'Songs of Spring' and 24 'Songs of Seduction'

> Live recordings of Royal Academy Opera productions of Marriage of Figaro with Sir Colin Davis, The Cunning Little Vixen with Sir Charles Mackerras and a highlights disc of Rameau's Dardanus with Laurence Cummings

> 'Grand Chorus': twenty-two historic and important organs South of the Thames

> Strauss and Schoenberg performed by the Royal Academy Soloists directed by Clio Gould

**'It's a magnificent performance... all four works here are superbly and spontaneously played by eager musicians from the Royal Academy of Music who provide wonderful blending and a superbly polished, professional ensemble under their fine conductor, Keith Bragg. This new set certainly trumps its rivals.'**

Gramophone, January 2008



# Programmes of Study & How to Apply



# Undergraduate Programme

## BMus



'Of the nine top music colleges in the UK only one recognises the importance of a business-like approach within the music world: the Royal Academy of Music'  
Pip Pirie, Muso, August 2005



Head of Undergraduate Programmes:

**Timothy Bowers** BMus, DPhil, ARAM, ARCM

Telephone 020 7873 7356

Email t.bowers@ram.ac.uk

(pictured above, left)

BMusTutors

(pictured above, second-left to right)

**Hannah Riddell** BMus, MMus, LRAM

**Christopher Atkinson** MA, PPRNCM

**Nick Smart** BABM, PG Dip, LGSM

### Introduction

Academy graduates are awarded with University of London degrees.

The Academy collaborates closely with King's College London. Shared lectures and classes enable students from both institutions to benefit from a range of activities and facilities.

### The Teachers

Dominic Alldis Hon ARAM

Christopher Atkinson MA, PPRNCM

Timothy Bowers BMus, DPhil, ARAM

Paul Brough MA

Ruth Byrchmore BMus, MMus, ARAM

Sarah Callis BA, PhD, Hon ARAM

Costas Fotopoulos BMus, MMus, MMus

Amanda Glauert MA, PhD, ARCM

Neil Heyde BMus, MMus, PhD, Hon ARAM

Alexander Hills BMus, MMus, PGDip, DMA

Colin Huehns MA, PhD, ARAM

Daniel-Ben Pienaar BMus, MMus

Hannah Riddell BMus, MMus, LRAM

Patrick Russell MA, Hon FGCM, Hon RAM

Peter Sheppard Skærvø LRAM, ARAM  
(Research Fellow)

Jeremy Summerly MA, MMus, Hon RAM

### Supporting Studies

Roderick Chadwick MA, MMus, LRAM, ARAM  
(Head of Supporting Studies)

John Drinkwater GTCL, LTCL (Technology)

Denise Ham GTCL, LTCL, ARCM, Hon ARAM  
(Conducting)

David Pettit BMus, MA, FRCO, Hon ARCM, Hon FTCL,  
Hon ARAM (Aural Training)

Antony Pitts BA (Creative Technology)

Nicholas Walker LRAM, ARAM (Keyboard Skills)

### Principal Study

This is the focal point of a student's musical development and is taught to a professional level on both an individual and group/class basis.

Each student receives one hour of one-to-one tuition per week in Principal Study. In some cases students may take an additional Second Study (e.g. piano for an oboist) and in most cases students will take a Related Study (e.g. piccolo for a flautist). Students are assessed by an annual examination in May/June.

### The Tutor System

The BMusTutors are available to discuss the performance and academic options available to students, timetabling, progress, and any other aspects of their programme of study. With responsibility for both academic and pastoral welfare, Tutors monitor the overall progress of every student and act as an effective and important representational link between the student and the institution.

The Head of International Affairs helps international students with any specific problems, including those arising from cultural differences.



# Academic Studies

**'Beguiling, fresh-toned solo playing from all quarters... a most enjoyable listening experience — only a hard-hearted listener could completely resist the temptation to smile... wonderful individual and collective performances... This is a commendable release, more than fulfilling its brief and offering much to enjoy'**  
International Record Review, October 2006

## Introduction

Academic Studies are essential to every student's development as a performer. A comprehensive range of topical courses is offered across the disciplines of Historical Musicology, Analysis, Performance Practice and Composition, as well as Aural Training, Keyboard Skills, Technology, and Conducting (Supporting Studies) courses which are designed to reinforce students' critical awareness as performers and/or composers.

Years 1 and 2 of the BMus comprise a common core. In Years 3 and 4, students select their own specialisms from a wide range of electives. The programme's flexibility encourages students to pursue their own individual interests in order to prepare for a range of careers within the music profession.

The Academy collaborates closely with King's College London, where a full range of specialist music and humanities courses is available for Academy students. Details are available on request.

## Techniques and Analysis

This three-year, seminar-based course aims to develop understanding and appreciation of music at a technical level. Pastiche composition aims to provide facility in manipulating musical materials and ideas. Analysis of musical processes cultivates an ability to make informed performance decisions.

## Chris White (Piano)

For me it was a close call between studying music at a conservatoire or at university after leaving school. I chose the Academy primarily because of the fantastic instrumental teaching available, but I needn't have worried because the standard of academic tuition here is, contrary to the commonly held myths, very high as well. On top of the basic academic requirements, there is huge scope to explore a multiplicity of different

topics through the elective system, under the tutelage of members of staff who are also active in their own fields of research and/or performance.

I suppose the main difference between academic study here and at University is that here everything will by nature relate to performance, and have positive practical effects on your playing. This year I've been studying fugue, and developing some analytical work on Mahler, but the diversity of what is offered here goes on and on!



## Introduction to Performance Practice

An investigation of performance techniques and interpretative issues. This equips students with tools to investigate repertoire in both historical and contemporary contexts.

## Creative Technology

Using Arena, the Academy's intranet, students learn how to collect, store, and manipulate data electronically. A daily audio magazine enables students to learn basic production techniques and to contribute to the Academy's ongoing archive.

## Class Electives

Offered to students from the third year onwards, class electives encourage exploration of specific repertoire (e.g. Mozart Opera, Brahms, Messiaen, etc) and development of areas of specific technical expertise (e.g. Instrumentation, Specialist Keyboard Skills, Historical Performance, etc).

Classes run as seminar groups, and students are expected to engage with emerging critical ideas and take the initiative in individual project work.

## Topics in Western Music History

This one-year course focuses on the musicological, social and political context of composers within the western art tradition.

Presentational methods range from formal chronological surveys of historical periods to discussions of selected works. The course aims to generate an environment where students feel able to question received terms and definitions.

## Humanities

The Humanities curriculum, which is unique to the Academy, is designed to introduce students to new disciplines and thereby extend creative abilities through encouraging critical thought. Subject areas, which range widely, take into account the aesthetic, social, political, and ethical issues facing the contemporary performing artist. Classes are structured as seminars, offering students an opportunity to engage in lively debate. BMus students with particular interest in pursuing humanities and academic music courses at King's College London are strongly encouraged.



## Ensembles

### Ensembles for Orchestral Players

In addition to regular chamber music, the Academy provides comprehensive orchestral training. See p.40 for full details.

All rehearsals and other performance activities are carefully monitored to ensure that students enjoy a proper balance of studies. As an undergraduate player, you will work on a mixture of intensive and quick-learn projects covering wide-ranging repertoire.

**'The foundations for (Karl) Jenkins's success were set in place... in his studies at the Royal Academy of Music, where the rigorous disciplines of classical composition were instilled in him'**  
The Times, March 2008

### Ensembles for Singers

These include choirs as well as miscellaneous classes such as acting, movement, Italian song, German language and lieder, French song, English song, and opera. In Years 3 and 4 these elements are divided into two courses: Stagecraft and Opera, and the Craft of Singing in Modern European Languages.

### Jazz Ensembles

Big Band and other Ensembles including workshops and combos.

### Undergraduate Concerts

By agreement with your teacher, you may submit a lunchtime or early-evening concert proposal. All performances are assessed and contribute towards course units. There are also regular performance opportunities outside the Academy.

### Composition

The Academy's four-year undergraduate composition curriculum is designed to reflect the broad vistas and challenges faced by today's music creator. It uniquely integrates the traditionally distinct areas of media and concert composition.

The composer-performer relationship lies at the heart of the programme: composers learn on the shop-floor by working regularly and closely with a variety of ensembles.

As a student composer, you will receive a rigorous and comprehensive technical training whilst learning to apply your skills in a variety of contexts. From year three, you will specialise in either media or concert work, also retaining close contact with the alternative major through special seminars and practical projects. The professionally-equipped Creative Technology Lab supports every aspect of the programme, from digital editing and electro-acoustic composition to Writing to Picture and virtual instruments.

## Supporting Studies

### Aural Training

Mandatory coursework focuses on pitch, rhythm, intonation, polyphonic awareness and texture. Preliminary training is available for students with limited experience.

### Keyboard Skills

The curriculum covers score-reading, harmonisation, improvisation and accompaniment. Preliminary training is available for students with limited keyboard experience.

### Conducting

All students are taught the basic elements of baton technique.



### Principles of Education and Music in Community

Compulsory components of Year 3. A pass in Principles of Education is a registration requirement for the LRAM diploma.

### Business Placements

The Open Academy Business Placement Scheme provides front-line, professional experience within the industry. See p.43.

### Technology

An introductory course for all students covering computer production techniques necessary to the contemporary performer.

### LRAM teaching diploma

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching.

### ABRSM diplomas

The Associated Board of the Royal Schools of Music (ABRSM) offers a range of diplomas in Performance, Teaching and Directing. The Academy encourages students to consider taking one or more of the Board's diploma qualifications in addition to the LRAM. Details can be obtained from [www.abrsm.org](http://www.abrsm.org)

### Exchanges

The Academy has exchange agreements with many conservatoires across the world, and undergraduate students have the chance to travel for part of their studies. Exchanges are increasingly popular and provide students with an excellent opportunity to broaden their musical horizons. See the following page for more details.



## One-Year Programmes

### Foundation Programme

If your musical skills are good enough for BMus entry but your English language skills are below IELTS 5.5, you can apply for the Academy's one-year Foundation Programme — offering you an intensive English language course as well as providing music tuition. You take the standard BMus audition, and your English language skills must reach IELTS 4.5.

If you satisfactorily complete the Foundation Programme, you will normally progress to Year 1 of the BMus.

Further information is available from [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry.

### Exchange Programmes

The Academy has exchange agreements with many conservatoires across the world. These are normally for students on a Bachelor degree programme who have reached the Academy's Year 3 entry level, but can also be for students studying on an MA or MMus programme.

Two types of exchanges are on offer: those run by the European Union under the Socrates-Erasmus exchange scheme, and individual arrangements with institutions in North America, Australia and Japan, as well as with institutions in Europe which are not members of the Socrates-Erasmus scheme. The Academy has been awarded an Erasmus University Charter, was a founder member of the Erasmus movement, is a member of the Association of European Conservatoires and participates in the new European Lifelong Learning Programme.

Exchanges can be for one term, one semester or a full academic year. The Academy's exchanges are normally a reciprocal arrangement. If there is no exchange agreement with your institution, or if a reciprocal student cannot be found, you may be offered a Year-In Year Abroad studentship. Please ask your own institution's exchange coordinator for further information.



**'Electrifying versions should have successfully put bad ideas in to the heads of all the music scholars present: study hard, and you too could become a rock star'**

London Evening Standard, Dec. 2002, on Elton John at the Royal Opera House with Royal Academy of Music Symphony Orchestra and Choir

Left: An Open Academy event in association with Wigmore Hall.

> assess your practical and/or academic progress by examination

> provide a transcript of your studies, but no award (degree or diploma).

The categories are:

> Gap Year — if you wish to spend a year at the Academy before taking up a full-time programme of study at another institution, at which you have already secured a place. Audition requirements are the same as for BMus.

> Year Abroad — if you are a non-UK student and wish to benefit from a conservatoire education at the Academy by interrupting studies at your 'home' institution, when there is no existing exchange agreement in place. It is possible to attend for part of one academic year (one or two terms, or a semester-equivalent period), and we encourage you to commence the study period in September. We prefer you to audition live (usually BMus requirements) but it may be possible to apply by submitting a recording; please contact the Registry for details.

> Organ Foundation — if you are a gap-year student preparing for an Oxbridge organ scholarship, or if you wish to develop your organ/choral direction skills before your formal university or conservatoire training. Audition requirements are available at [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry.

### Year-In Programmes

If you wish to benefit from undergraduate training at the Academy but do not require a full programme of study which leads to a qualification, the Academy offers a range of Year-In opportunities.

All Year-In students are considered as fully-enrolled members of the Academy's student body, and have equal access to the Academy's resources (library, computers, practice rooms etc).

Further information is available from [www.ram.ac.uk](http://www.ram.ac.uk) or from the Registry.

The common principles are to:

> enable you to benefit from one year of conservatoire education

> provide you with a tailor-made course of study according to your individual strengths and needs

> offer you the same performance opportunities provided for degree students (with the approval of your Tutor and Head of Study)

> offer you appropriate academic subjects in consultation with your Tutor



# Postgraduate Programmes

## An introduction

Head of Postgraduate Programmes:

**Neil Heyde** BMus, MMus, PhD, LMusA, Hon ARAM  
(above right)

As a soloist and chamber musician Neil Heyde has recorded, performed and broadcast internationally. His work at the Academy focuses on relationships between performers and composers, both past and present, and he has written on analytical and collaborative issues. He is cellist of the Kreutzer Quartet and is currently working on the Œuvres Complètes de Claude Debussy and projects with the visual arts and film.

Postgraduate Tutors:

**Virginia Black** FRAM, Dip RAM  
(Senior Postgraduate Tutor)

(pictured below, right)

**Sarah Callis** BA, PhD, Hon ARAM  
(pictured below, left)

**Nicola Eimer** Dip RAM, MMus, ARAM

**David Gorton** BA, MMus, PhD, ARAM

(Postgraduate Tutor and Associate Head of Research)

(pictured below, centre)



## The Teachers

**Professor Simon Bainbridge** FRCM, Hon RAM  
(Senior Professor in Composition)

**Philip Cashian** BMus, DMus  
(Head of Composition)

**Roderick Chadwick** MA, MMus, LRAM, ARAM

**Amanda Glauert** MA, PhD, ARCM, Hon ARAM  
(Dean of Research and Collections; Reader in Music, University of London)

**Raymond Holden** PhD (Research Fellow)

**Roy Howat** MA, PhD (Keyboard Research Fellow)

**Igor Petrushevski** Dip Moscow Conservatoire

**Daniel-Ben Pienaar** Dip RAM, MMus, ARAM

**Peter Sheppard Skærved** LRAM, ARAM  
(Museum Research Fellow)

**Jeremy Summerly** MA, MMus, Hon RAM  
(Sterndale Bennett Lecturer in Music)

**Briony Williams** BMus, MMus, PhD, FTCL  
(Postgraduate Supervisor)

## Our Range of Postgraduate Programmes

The Academy's postgraduate programmes are listed below. They are all designed to equip you for the competitiveness of the music profession, and to allow you to exert your creative leadership to the full.

- > Master of Arts in Performance (MA)
- > Master of Music in Performance — MMus Concert Project or MMus in Performance and Research
- > Master of Music in Composition — MMus Composition
- > Postgraduate Diploma in Musical Theatre — PGDip — see pages 18–19
- > Research degrees in Composition or Performance Practice — MPhil and PhD

## Which Programme is right for you?

The Academy's postgraduate programmes offer a flexible and co-ordinated scheme of awards; from explicitly professional preparation in the MA, through different levels of critical engagement, to doctoral studies. Candidates interested in any of these programmes should apply to the Registry.



In addition to attending an audition, all MMus candidates are required to send in samples of their written work. MMus Concert Project candidates should also submit a concert proposal, and MMus and research-degree composers must also send in a portfolio of sample compositions. Research degree students in performance practice have to submit a fully-developed research proposal before being selected for interview.

Once admitted to the Academy, all postgraduate students receive regular tutorial advice to help with their educational and career decisions. There is provision for postgraduate performers to transfer from MA to MMus after one year for one further year of study, provided the necessary criteria have been met.

## Programme Duration

The Postgraduate Diploma in Musical Theatre is a nine-month course but the taught degrees (MA and MMus) can be more flexible. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year: Conducting normally requires three years, and postgraduate Vocal students who transfer to Opera may take up to four years to complete the programme. An assessment of suitability for a one- or two-year programme will be made at audition, according to the applicant's standard on entry, educational needs, and funding position. This can be reviewed during the first term of study. The MMus in Performance is similarly flexible, but the normal expectation is two years study and only a small number of students are permitted to take the one year option (which attracts a significantly higher fee).

## LRAM teaching diploma

The Licentiate of the Royal Academy of Music (LRAM) teaching diploma provides a comprehensive, practically-based introduction to the principles of teaching.



# MA and MMus in Performance Programmes

## Introduction

The Academy is delighted to introduce the Master of Arts in Performance (starting in September 2008) as the standard postgraduate programme for all students with a recognized undergraduate degree. It replaces the Postgraduate Diploma as the core professional training for postgraduate performers.

The MA and MMus in Performance are aimed at aspiring professional performers who have normally completed an undergraduate course to a high level of performance before entry. The flexible programmes of study provide training to meet the demands of the profession and support for the development of an individual professional profile in an environment in which students are able to reach the highest possible standards. The programmes aim to form a 'bridge' to a performance career and those who apply should have a clear idea of their future aims.

Students are involved in the full gamut of ensemble and complementary activities: chamber music, orchestras, opera, early music, contemporary music, church music etc, as arranged by faculty and monitored closely by the Postgraduate Tutors, who assist in balancing the work-load.

Students at this level are expected to perform regularly. There are opportunities to play in lunchtime and early-evening concerts, to perform concertos with the Academy's orchestras, and to participate in performance classes and masterclasses, in the annual Composer Festivals and the Academy's wide range of competitive prizes and chamber music evenings.

The **MA in Performance** focuses on a performer's professional development, and is designed to allow maximum flexibility for students to concentrate upon the range of activities offered within their faculty, and to develop their own performance initiatives. The Professional Portfolio (see below) provides a framework for students to prepare for a quickly evolving profession and is supported by a large team within the Academy.

The **MMus in Performance** has also been created in response to the changing demands of the music profession and a shift of focus among concert promoters and recording companies to work on a project-by-project basis. The programmes are aimed at students who wish to expand and develop high-level performance opportunities with practically-orientated academic study and research. Students come from diverse backgrounds, and may be conservatoire or university graduates with a range of career aspirations.

The **MMus Concert Project** focuses on the development and delivery of a concert event in all of its aspects, specifically exploring the roles of research (in the widest sense) in creating and sustaining performance opportunities. Students follow elements of the MA programme, and in addition explore their research interests through a concert event supported by a 5,000-word written component.

The **MMus in Performance and Research** aims to provide first-hand insight into the ways in which performance research is developing through different strata of the music profession, and to provide opportunities for students to explore a variety of projects (editorial, analytic /aesthetic, and a lecture-recital) under close supervision. Students follow elements of the MA programme, in addition to a specialist research pathway, which ultimately leads to a 10,000-word dissertation. All student work is focused directly on their developing performance profiles, with the aim of opening possibilities and supporting the highest aspirations.

Both MMus programmes are taught by a team within the Academy and visiting experts, and all students take part in a weekly Open Coaching session which provides opportunities to explore the implications of the research perspectives opened by the courses in a direct practical context.

## Programme Summary

The MA in Performance attracts a total of 180 credits, and the MMus 220 credits. For students taking the programmes in two years (see above) the first year is normally non-credit bearing. (Special arrangements apply for those who need to transfer credits.)

Principal Study (all courses) attracts 140 credits, divided 80 for individual study and one-to-one lessons and 60 for Faculty Activity.

The Professional Portfolio (MA and MMus) and Project Work (MMus only) attract 40 credits each.

## Principal Study (MA and MMus) Learning Outcomes

You will be equipped technically and musically to demonstrate a distinctive interpretative personality in both solo and ensemble live concert performances. You will have gained confidence and experience with the range of skills expected of them in their area of the music profession, and learned critically to evaluate your own performance.

## Assessment

- > Final Recital (or equivalent)
- > Concerto Assessment (or equivalent)
- > Profile Report on Faculty Activity, including reports from individual lessons, concerts, performance classes, ensembles, etc.

## Professional Portfolio (MA and MMus) Learning Outcomes

You will be equipped to present a portfolio as summary of those aspects of your work while at the Academy that are of most importance for the development of your individual professional profile. A key aim is the development of confidence in adapting presentational skills to the demands of particular professional contexts. All students produce promotional materials and a reflective commentary, but there is also a range of elective opportunities for you to extend their professional development in the following areas: Concert Presentation, Critical Interpretation, Promotional Skills, Education Work, and Technology.

## Project Work (MMus only) Learning Outcomes

You will have learned to establish research aims relevant to your individual development as musicians, and to draw on a range of research processes which allow such aims to be realised at a high level. You will have developed a critical awareness of how your work relates to developments within the profession and within practice-based research and/or musicology.

## Options

- One of:
- > Dissertation
  - > Concert Project.



# MMus in Composition

## Introduction

The MMus in Composition is an intensive programme with a demanding schedule of project-work. The aim is for the students to consolidate their technical skills and to gather experience of composing in as wide a range of professional contexts as possible, whilst stimulating the development of their particular compositional personalities. Critical reflection is conceived as vital to this balance of internal and external stimuli, so all postgraduate composers are required to engage in some kind of academic project-work and are registered as part of the MMus programme.

The MMus is designed as a two-year programme, (220 credits), with faculty projects and skills classes being set out as a progression over that time-span. Only in exceptional circumstances would a candidate be judged capable of taking the programme in one year.

Postgraduate composers are expected to become involved in concerts and different kinds of collaborative work, to make the most of the Academy's thriving environment.

## Principal Study

Individual study and one-to-one lessons — 80 credits / Faculty Activity — 60 credits

## Aims and Objectives

The central component of the MMus programme is designed to help students develop a distinctive compositional personality and to equip them to deal effectively with a wide range of professional demands.

## Alexander Campkin (Composition)

'During my first year I composed for many different ensembles, including a commission from the Academy's String Orchestra, a work for the BBC Singers and a collaboration with the Bristol School of Animation.

For my second year, the Academy commissioned me to write a piece in association with the Southbank Centre; I am also writing for the London Sinfonietta, the Academy Symphony Orchestra and the Leeds Lieder Festival. In addition, I am enjoying composing for

numerous workshops, taking music technology classes and studying conducting. Whilst this is all extremely demanding, it is possible to find the time to pursue other activities: I have been able to accept a number of commissions, set up a new orchestra and conduct a choir.

The Academy is a buzzing hive of energy. Students and staff are incredibly motivated, making it a pleasure to work here. All this, right on the doorstep of all the cultural events that London has to offer.

## Learning Outcomes

You will have strengthened and refined your technical skills as composers and learned how to adapt them to the challenge of writing for different resources and to meet different functions. You will thus have learned to respond confidently to external demands, even when working under pressure. You will also have developed a high degree of self-criticism so that you can reflect upon your distinctiveness as a composer in relation to the practice of others, and will know how best to work upon and expand your own compositional personality.

## Composition Portfolio

A number of compositions, as specified in faculty requirements and negotiated with the Head of Department.

## Faculty Activity

Reports from individual lessons and from coursework in:

- > Conducting
- > Orchestration
- > Analysis
- > Skills Tests (including Take-Away paper and special projects).

## Professional Portfolio

40 credits

See the previous page.

## Project Work

40 credits

## Aims and Objectives

This credit-component is designed to encourage you to reflect critically upon your activity as composers and to refine your skills in academic and practical presentation.

## Learning Outcomes

You will have learned to establish research aims relevant to your individual development as a musician, and to draw on a range of research processes which allow such aims to be realized at a high level. You will have developed a critical awareness of the how your work relates to developments within the profession and within practice-based research and/or musicology.

## Options

One of:

- > Dissertation
- > Concert Project (the organisation and presentation of a concert built around the composer's own music).





## Research Degrees

The Academy offers two-year MPhil and three-year PhD awards. Although offered under the regulations of the University of London, and concentrating primarily on academic work, both programmes ensure their distinctiveness by being based on the same premise as all other Academy degrees: of students reflecting the highest possible practical standards.

The closing date for receipt of applications (MPhil in the first instance, with transfer to PhD usually taking place in the second year of study) is 7th January 2009.

### MPhil/PhD Teaching Delivery

You will be allocated 30 hours of supervision per year. You may apply for a further year to complete or 'write up' your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision as negotiated with the Research Degrees Board and your principal supervisor.

### MPhil/PhD in Performance Practice Aims and Objectives

The research degree in Performance Practice is designed to encourage postgraduate performers to engage in the academic disciplines of performance research at the highest level. Such involvement and training will help already experienced performers to exert an enhanced leadership within the musical profession, and within higher education institutions specialising in performance study. The programme is specifically designed to encourage the development of new methodologies, new insights, and new knowledge within performance research.

### Entry

On application you will submit a detailed research proposal of around 2000 words outlining the research you wish to pursue and the methodologies that would support it (including the proposed method of linking academic to practical research outcomes).

The proposal should suggest how your thesis will contribute to the disciplines of performance research and to your own

### Elena Vorotko

'Ten years after I first came to the Academy for piano lessons, I'm studying for a PhD and I'm more thrilled than ever to be exploring the opportunities here.

I'm studying post-1801 editions of Bach's Well-Tempered Clavier. Using instruments in the piano gallery, I explore how the invention and development of the forte-piano greatly influenced how this music was interpreted, edited and performed.



development as a performer. You should also submit evidence of your standards of written and practical work, both of which will be considered at the entrance interview.

### Assessment

- > Written dissertation of 30–50,000 words (MPhil) or 50–70,000 words (PhD) plus supporting performance material as required OR
- > Performance Portfolio (length to be negotiated in relation to the project) and written commentary of 10–20,000 words (MPhil) or 15–25,000 words (PhD) which should articulate and provide a context for the performance-driven research questions governing the submission as a whole and which should make clear the significance of the performances by employing academically-appropriate lines of enquiry.

### Supporting Studies

Research students attend and take part in doctoral seminars, research skills training and performance research events.

### MPhil/PhD in Composition Aims and Objectives

The MPhil/PhD in Composition is designed to encourage you to pursue your artistic development to the highest possible level and to reflect critically on the significance of your compositional activity through analytical exploration and (where appropriate) collaborative work in a performance environment. Such intensive and wide-ranging study will allow you

It is truly precious to have a remarkable playing collection of forte-pianos at the Academy. With these instruments we can gaze back in time and hear the sounds which inspired the great composers of the past, and which provoked players to form the legacies that every pianist of today has inherited. It is the most exhilarating experience to share these discoveries with museum visitors and Academy students.'

to extend your scope and effectiveness as a composer, while offering you a training relevant to the task of teaching or lecturing in composition.

### Entry

On application, you will submit a portfolio of compositions. If you are selected for interview you will then be required to provide a detailed research proposal of two pages of A4 outlining the planned content of your portfolio (including any plans for collaborative work) and the analytical and critical questions to be addressed in the accompanying written component.

### Assessment

As a final assessment, you will submit a portfolio of compositions of around 45 minutes (for the award of an MPhil) or 60 minutes (for the PhD). The portfolio is linked to a written commentary of 10–20,000 words for MPhil, and 15–25,000 words for PhD which should articulate and provide a context for the compositionally-driven research questions governing the submission as a whole, and which should reflect on the creative processes involved in producing the portfolio.

### Supporting Studies

Research students attend and take part in doctoral seminars, composition research seminars, research skills training and research events.



## Application Procedure

An overview from the Registry staff (pictured right)

Email [registry@ram.ac.uk](mailto:registry@ram.ac.uk)



**'Just read through the Royal Academy of Music's prospectus to see top names jumping out of each page'**  
Classical Music magazine, September 2005

### Contacts

Registrar and Head of International Affairs:  
Philip White LRAM, FRAM

Assistant Registrar:  
Claire Watts BA, Hon ARAM

Admissions Officer and International  
Co-ordinator:  
Edward Kemp-Luck MA, ARCM, FRCO, Hon ARAM

Examinations and Data Officer:  
Sharon Moloney BA

Telephone +44 (0)20 7873 7393  
Fax +44 (0)20 7873 7394  
Email [registry@ram.ac.uk](mailto:registry@ram.ac.uk)

### How to Apply

The main audition period for entry to all Undergraduate and Postgraduate Programmes in September 2009 will take place at the Royal Academy of Music between 1st and 12th December 2008.

### Application Procedure

Application details are available at [www.ram.ac.uk/study](http://www.ram.ac.uk/study)

If your audition is in London in December for BMus, MA or MMus, you should apply through our online application system.

You should apply using a printed application form if you are either:

- > auditioning in London for Organ Foundation, Gap Year, Year Abroad, Musical Theatre, Conducting, Choral Conducting or the MPhil research degree, or
- > auditioning at our centres in East Asia or North America, or
- > submitting a video recording.

If you are applying for the MMus programme, you must include written work as detailed on [www.ram.ac.uk](http://www.ram.ac.uk), either as printed copy or by uploading it as part of the online application system. If the Admissions Board decides that the MMus is not a suitable programme for you, we may offer a place on the Master of Arts programme instead.

### Deferred Entry

The Academy does not consider applications for deferred entry.

### Open Days

Open Days are designed for the public to observe Academy work-in-progress. They are directed particularly towards candidates who may wish to consult specific staff on any aspect of the Academy 'experience'. Open Days are organised from late September by each department. For details please see [www.ram.ac.uk/opendays](http://www.ram.ac.uk/opendays), or contact the relevant department. You are welcome to come to any of our many free public concerts during term-time to sample the Academy's dynamic atmosphere more informally.

### Allocation of teachers and Consultation Lessons

The Academy takes great care over the allocation of students to teachers. Every effort is made to accommodate students' preferences but the final allocation is at the absolute discretion of the Principal. Consultation lessons may be organised with a professor prior to entry, for which there may be a charge, payable to the professor. Please contact the relevant department to organise this.

### Key Application Dates

For auditions in East Asia, please contact the relevant centre by 1st October 2008 (see page 59). Dates for East Asian auditions are subject to confirmation.

#### 1st October 2008

Application deadline for London auditions, including composition portfolios, recordings and MMus essays (except MPhil, Conducting, Choral Conducting, Musical Theatre and auditions in North America).

#### 1st November 2008

Deadline for Musical Theatre applications.

#### Early November 2008

Notification of dates for auditions in London in December.

#### November 2008

Auditions in Beijing, Hong Kong, Seoul, Taipei and Tokyo.

#### 1st–12th December 2008

Auditions in London.

#### 7th January 2009

Application deadline for MPhil, Conducting and Choral Conducting, and for auditions in North America.

#### Late January 2009

Notification of North American audition dates.

#### February/March 2009

Conducting auditions in London.

#### March 2009

Choral Conducting auditions in London. Auditions in North America.



## Entry Qualifications

### Undergraduate Programmes: BMus, Gap Year, Organ Foundation and Jazz Diploma

#### Minimum Age at Entry

Normally 17 on 1st September preceding the start of the programme.

#### Entrance Standards

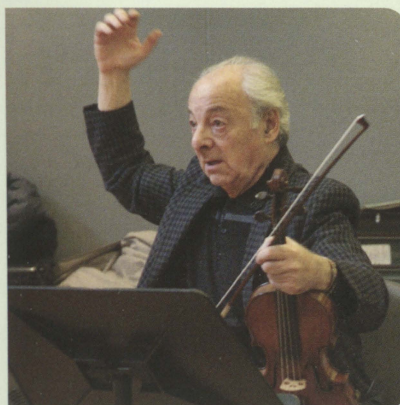
Evidence of professional performing potential in Principal-study, sound general musicianship and a good aural response. As a guide to the minimum technical standards expected, you should consult the syllabuses for Associated Board of the Royal Schools of Music (ABRSM, [www.abrsm.ac.uk](http://www.abrsm.ac.uk)) examinations at Grade 8 and Advanced Certificate level or Trinity/Guildhall ([www.trinitycollege.co.uk](http://www.trinitycollege.co.uk)) examinations at Grade 8 and Associate Diploma (ATCL) level. There is no formal minimum standard in keyboard skills, but an ABRSM Grade 5 minimum (or equivalent) is desirable in piano if keyboard is not the Principal-study, to enable you to improve your general musicianship.

#### Academic Qualifications for BMus (UK and Ireland)

- > England and Wales: passes in two GCE Advanced level examinations, normally including a full A-level in Music. A pass at 'AS' level counts as half an A-level
- > Scotland: B grade and at least four C-grade passes in Highers, including Music. An A-C grade Advanced Higher qualification is considered to be equivalent to an A-level pass
- > Ireland: B grade and at least four C-grade passes in the Leaving Certificate.

#### Other Qualifications equivalent to GCE A-level:

- > A pass in ABRSM Grade 8 (Theory) plus a pass in ABRSM or Trinity/Guildhall Grade 8 (Practical)
- > BTEC National Certificate (three full units in Music at Merit or higher)
- > Vocational A-level (formerly Advanced GNVQ) passed with Merit or higher
- > International Baccalaureate: the Diploma, including music as a Group 6 subject, will satisfy the two A-level requirement.



**'A captivating concert ... the way they all played their hearts out was deeply moving ... throughout, outstanding young players caught my ear'**  
David Mellor in the Mail on Sunday, September 2005

**'one of the best and most touching performances we have seen this year'**  
Audience member, December 2007

Left: A masterclass with György Pauk.

### International Academic Qualifications

You may check the acceptability of your qualifications at [www.ram.ac.uk](http://www.ram.ac.uk), but you should send copies of official transcripts or certificates with your application form, including English translations where necessary. If subsequently offered a place, you must send original documentation to the Registry.

### Postgraduate Programmes

#### Minimum Age at Entry

Normally 21 on 1st September preceding the start of the programme

#### Entrance Standards

Performance level at least equivalent to a recognised music diploma in the Principal-study.

#### Academic Qualifications

You should normally be completing or have completed a full-time (undergraduate) programme of musical study. For the MA and MMus, you must possess a good Honours degree (normally in Music) or a recognised equivalent. For the MPhil, you must possess at least an upper second class honours degree, and it is preferable also to have a Masters degree.

#### Equality

The Academy does not discriminate against students on grounds of age, sex, disability, ethnicity, religion, etc. It does, however, judge applicants critically on their personal suitability for a course of study according to ability and their potential to develop into professional musicians. The Disability Statement can be viewed at [www.ram.ac.uk/disabilities](http://www.ram.ac.uk/disabilities)

### English Language Requirements for International Students

If English is not your first language, you are required to demonstrate your language proficiency by 1st May 2009. The Academy has adopted the International English Language Testing System (IELTS — academic tests) and you should take this examination, in your own country, soon after accepting a place at the Academy.

Minimum IELTS scores are:

- > Foundation: 4.5
- > BMus/Year-In: 5.5
- > MA: 6.0
- > MMus/MPhil: 7.0.

If you are joining the Vocal Faculty as a postgraduate student, you must score a minimum of 6.0 in the listening and speaking sections of the IELTS test.

Information on test centres can be obtained from [www.ielts.org](http://www.ielts.org) or from the Registry.

The Academy offers a short 'acclimatisation' course to selected international students before the beginning of the academic year, including a thorough introduction to the Academy and London life.

In 2007–8, international students at the Academy come from: Armenia, Australia, Austria, Azerbaijan, Belarus, Belgium, Bulgaria, Canada, China, Croatia, Cyprus, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Iceland, Indonesia, Irish Republic, Israel, Italy, Japan, Jordan, Kazakhstan, Latvia, Lithuania, Malaysia, Malta, Netherlands, New Zealand, Norway, Poland, Portugal, Romania, Russia, Serbia and Montenegro, Singapore, South Africa, South Korea, Spain, Sweden, Switzerland, Syria, Taiwan, Thailand, Turkey, United States of America, Uzbekistan and Vietnam.



# Fees and Awards



'The whole enterprise was filled with an understanding of period French style and what it takes to translate it to our 21st-century sensibilities'  
Financial Times, November 2006

'The playing is impeccable'  
The Guardian, June 2006

'The performances were excellent ... with vigour and authority by the Royal Academy of Music students'  
Sunday Times, February 2008

## Application Fees

Application fee: £70 (or £80 if received after the advertised closing date). Application fee for auditions in North America: £120 sterling. Application fee for auditions in Asia: Refer to local audition co-ordinator.

Application fee for Composition and Research degrees: £45 (or £55 if received after the advertised closing date), with a further £25 payable if you are called for interview following scrutiny of your portfolio.

The Academy accepts payments by sterling cheque, UK postal order, bank transfer (bank details on [www.ram.ac.uk](http://www.ram.ac.uk)) or credit/debit card. If you withdraw before attending the audition, you will not be entitled to a refund. Applications received after the advertised deadline must include the late fee and may be placed on a waiting list for an audition.

Annual fees for full-time programmes for 2009–2010 have not yet been determined. Fees for 2008–2009, which are likely to rise, are:

	Home/EU	International
BMus	£3,145	£15,500
MA	£7,600	£16,200
MMus	£7,600	£16,500
MMus (Intensive 1-year)	£10,000	£18,500
MPhil/PhD	£4,500	£9,200
Foundation	£7,800	£15,500
Year-In [Year Abroad]	£7,800	£15,500 £7,800]
Jazz Diploma	£7,800	£15,500
Organ Foundation	£7,800	£15,500
Musical Theatre	£10,800	£10,800

Estimated average living costs: £9,500 per academic year.

## Payment of Tuition Fees

Most European Community students will be entitled to pay fees at the 'home' rate provided they have not already gained a qualification at the same level as the programme they are joining, and meet certain residency conditions which are detailed at [www.ram.ac.uk](http://www.ram.ac.uk) and in the notes sent out with application forms.

Annual fees are normally payable in advance with a 25% deposit due in mid-April (31st January for candidates auditioned in Asia in November) and the balance due by the end of August.

## Scholarships

Entrance scholarships are awarded on the basis of merit to selected candidates following audition. Funds vary from year to year but the Academy tries to make available as much money as it can.

## Awards and Loans for BMus students from the UK and European Community

Students with UK fee status taking up places on the BMus Programme should contact their Local Education Authority to be assessed for a 'fees' award. These awards and any loans required for living costs are administered through the Student Loans Company. Similar arrangements exist for EC (non-UK) students, who can apply for a tuition fees loan. (Maintenance awards are only available to UK students). See [www.direct.gov.uk/studentfinance](http://www.direct.gov.uk/studentfinance)

## ABRSM International Scholarships

Each year the Associated Board of the Royal Schools of Music offers to full fee-paying international students one Undergraduate and one Postgraduate Scholarship in connection with, and on the recommendation of, each of the Royal Schools of Music. The Scholarships cover full-fees and part-maintenance for the duration of undergraduate programmes, and for one or two years for postgraduate programmes.

Only candidates who have attained, at the time of their application, a standard equivalent to a good pass at the Advanced Certificate or the DipABRSM of the Associated Board are likely to have a chance of success. Applicants at postgraduate level are expected to demonstrate advanced technical and musical accomplishment.

Further information and application forms are available only from the ABRSM ([www.abrsm.ac.uk](http://www.abrsm.ac.uk)), 24 Portland Place, London W1B 1LU  
Telephone +44 (0)20 7636 5400  
Email [international@abrsm.ac.uk](mailto:international@abrsm.ac.uk)

## Financial Aid for USA Students

The Academy is a designated institution for American students to apply for Stafford and PLUS Loans (see [www.fafsa.ed.gov](http://www.fafsa.ed.gov)) or for deferment of payment on an existing loan account.

The Academy's School Code Number is G11764 and the DOE code is 006696. The Academy does not have 'electronic capability' and does not automatically receive information about loan applicants, so please ask your loan provider for a duplicate copy of the relevant paperwork and send this to the Academy. Please contact the Admissions Officer in the Registry if you have any queries.

## Financial Assistance

The Academy may be able to assist some students (normally postgraduates and full-fee paying international students) towards the costs of their fees and living expenses. Details will be sent with your offer letter. Enrolled students who experience difficulties with living costs may also apply for assistance from the Academy's 'Hardship' funds.

## Certification of Fees

If you accept a place you must produce a written assurance, certified by an authoritative person such as a bank manager, that you have sufficient financial resources to cover both fees and living costs for your entire programme of study.



## Your Audition



### Audition Requirements

Full details appear online on the relevant department's page at [www.ram.ac.uk](http://www.ram.ac.uk) and at [www.ram.ac.uk/study](http://www.ram.ac.uk/study)

You may be given sight reading or quick study tests. As time is limited for some auditions, you may be interrupted before you have performed a complete piece.

Instrumentalists may be asked to play scales, arpeggios, etc to ABRSM Grade 8 standards. See [www.abrsm.org](http://www.abrsm.org)

Musicianship and keyboard skills tests may be required of all prospective undergraduates, who are asked to bring a short piano piece to demonstrate their level of keyboard skills.

The precise format for auditions will vary according to Principal-study. In most cases auditions will last from 20 to 30 minutes.

Whilst the Academy provides a pool of accompanists for the London auditions in December, you are strongly advised to bring your own. Some audition requirements may change: please check [www.ram.ac.uk](http://www.ram.ac.uk) or contact the Registry if you have any queries.

Written paper: all undergraduate candidates are required to take a 50-minute written paper which comprises harmonisation of a simple melody and a choice of short essay questions of a general musical nature. The Academy regrets that it cannot issue specimen papers.

### International Candidates

If you live in Europe, you must attend the main London auditions in December 2008. Other international candidates are strongly advised to do likewise (but also see below):

### Candidates from North America

If you live in Canada or the USA, you must audition in either London (December 2008) or North America (March 2009, Toronto and New York). Auditions in North America are not open to candidates for Opera, Percussion, Jazz, Composition, Conducting, Choral Direction or Musical Theatre. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues. The deadline for receipt of applications is 7th January 2009 and the application fee is £120.

### Candidates from East Asia

Auditions take place in Beijing, Tokyo, Seoul, Hong Kong and Taipei. If you live in East Asia, you must attend one of these auditions or the main auditions held in London in December 2008. Auditions in East Asia are not open to candidates for Opera, Percussion, Jazz, Composition, Conducting, Choral Direction, or Musical Theatre. It may not be possible to audition Harp, Organ or Historical Performance candidates because of limitations at the host venues.

Deadlines for auditions in East Asia are specified by the relevant centre. Application enquiries should be directed as follows:

#### PR China Centre

Professor Su Zhen,  
Central Conservatory of Music,  
43 Bao Jia Street, Beijing,  
PR China 100031  
Telephone/Fax +86 10 83511052  
Email [china.auditions@ram.ac.uk](mailto:china.auditions@ram.ac.uk)

#### Japanese Centre

Mrs Yoko Takamoto  
65-1-203 Kamimaruko-tenjincho, Nakahara-ku,  
Kawasaki-shi, Kanagawa-ken, 211-0007  
Japan  
Telephone/Fax +81 44 744 1687  
Email [japan.auditions@ram.ac.uk](mailto:japan.auditions@ram.ac.uk)

### Korean Centre

Dr. Jae Eun Shin, DMA  
Telephone +82 (0)10 9334 8749  
Email [korea.auditions@ram.ac.uk](mailto:korea.auditions@ram.ac.uk)

### Hong Kong Centre

The Dean, Hong Kong Academy for Performing Arts  
1 Gloucester Road, Wanchai, Hong Kong  
Telephone +852 2584 8500  
Fax +852 2802 4372  
[www.hkapa.edu](http://www.hkapa.edu)

### Taiwan Centre

Miss Aki Lin, 8F-1, #181, Chang-an E. Road,  
Sec. 2, Taipei, Taiwan ROC  
Telephone +886 (0)2 2772 9432  
Fax +886 (0)2 2773 8834  
Email [taiwan.auditions@ram.ac.uk](mailto:taiwan.auditions@ram.ac.uk)

### Video Recordings

If you do not live in Europe, East Asia, or North America, the Academy will accept videos (UK VHS format only) with an accompanying CD/cassette/minidisc of the same performance.

All recordings must be received by 1st October 2008 and must be authenticated by a person of authority. You must complete both the standard London application form and the video form, which is available from the Registry. Please note that if you audition by recording, you will not normally be eligible for an entrance scholarship or financial aid.

### Notification of Results

The Registry will notify all candidates of the result of their audition by post as soon as possible. We will contact all candidates on the reserve list as soon as we have any further news. All offers made are conditional upon the candidate achieving the stated educational and language requirements.



## Credits

### Patron

Her Majesty The Queen

### Governing Body

#### President

Her Royal Highness

The Duchess of Gloucester GCVO, Hon FRAM

#### Vice-President

Sir David Lumsden MA, DPhil, Hon RAM, Hon FRCO

### Members of the Governing Body

Lord Burns (Chairman) GCB, Hon FRAM

Sir Howard Davies

Matthew Ferrey

Lesley Garrett CBE, FRAM

Professor Roger Parker

Laurel Powers-Freeling

Sir John Ritblat Hon FRAM

Simon Robey

Lady Sainsbury Hon FRAM

Martin Smith Hon FRAM

Jonathan Sumption QC, Hon FRAM

Tony Travis Hon RAM

### Representatives to the Governing Body

Two Professorial Staff Representatives

Two Student Representatives

One Administrative Staff Representative

### Senior Management

#### Principal:

Prof. Jonathan Freeman-Attwood

BMus, MPhil, Hon RAM

#### Deputy Principal:

Mark Racz BA, MFA

#### Director of Programmes:

Timothy Jones MA, DPhil, LTCL

#### Director of Finance and Administration:

Jan Whitehouse CIPFA, MILAM, MIIM, Hon FRAM

(pictured above left)

### Director of Development

Carol McCormack (pictured above right)

### Director of the Junior Academy

Jonathan Willcocks MA, Hon RAM

### Senior Administrative Officers

Registrar and Head of International Affairs:

Philip White LRAM, FRAM

Marketing and Communications Manager:

Peter Craik Hon ARAM

#### Librarian:

Kathryn Adamson MA, Dip Lib, Hon ARAM

#### Estates Manager:

Peter Smith GRSM, LRAM, ARAM

#### Academic Secretary:

Catherine Jury BA



### Chancellor of the University of London

Her Royal Highness

The Princess Royal LG, LT, GCVO

The Royal Academy of Music is a member of the University of London, one of the oldest and largest universities in the UK. Through its Colleges and Institutes the University of London offers the widest range of Higher Education opportunities in Britain, with over two thousand courses and unparalleled facilities for advanced research.



Every effort has been made to ensure the accuracy of this Prospectus at the time of publication. However, the Academy reserves the right to vary its programme and staffing according to circumstances.

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# How To Find Us

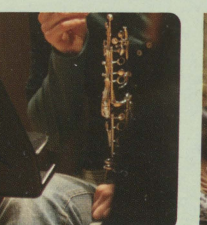
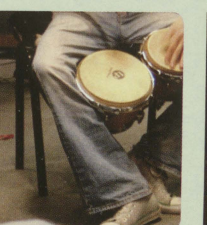
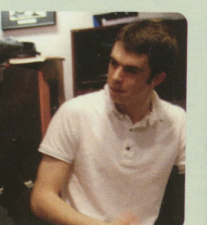
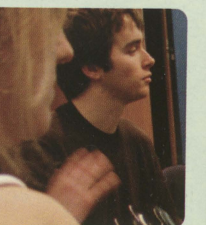
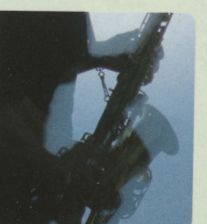
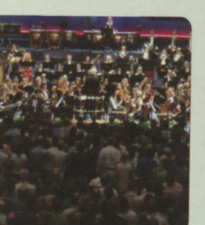
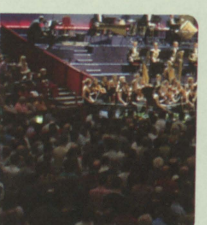
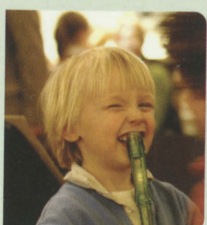


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**3 King's College London**  
The Strand  
London WC2R 1LF





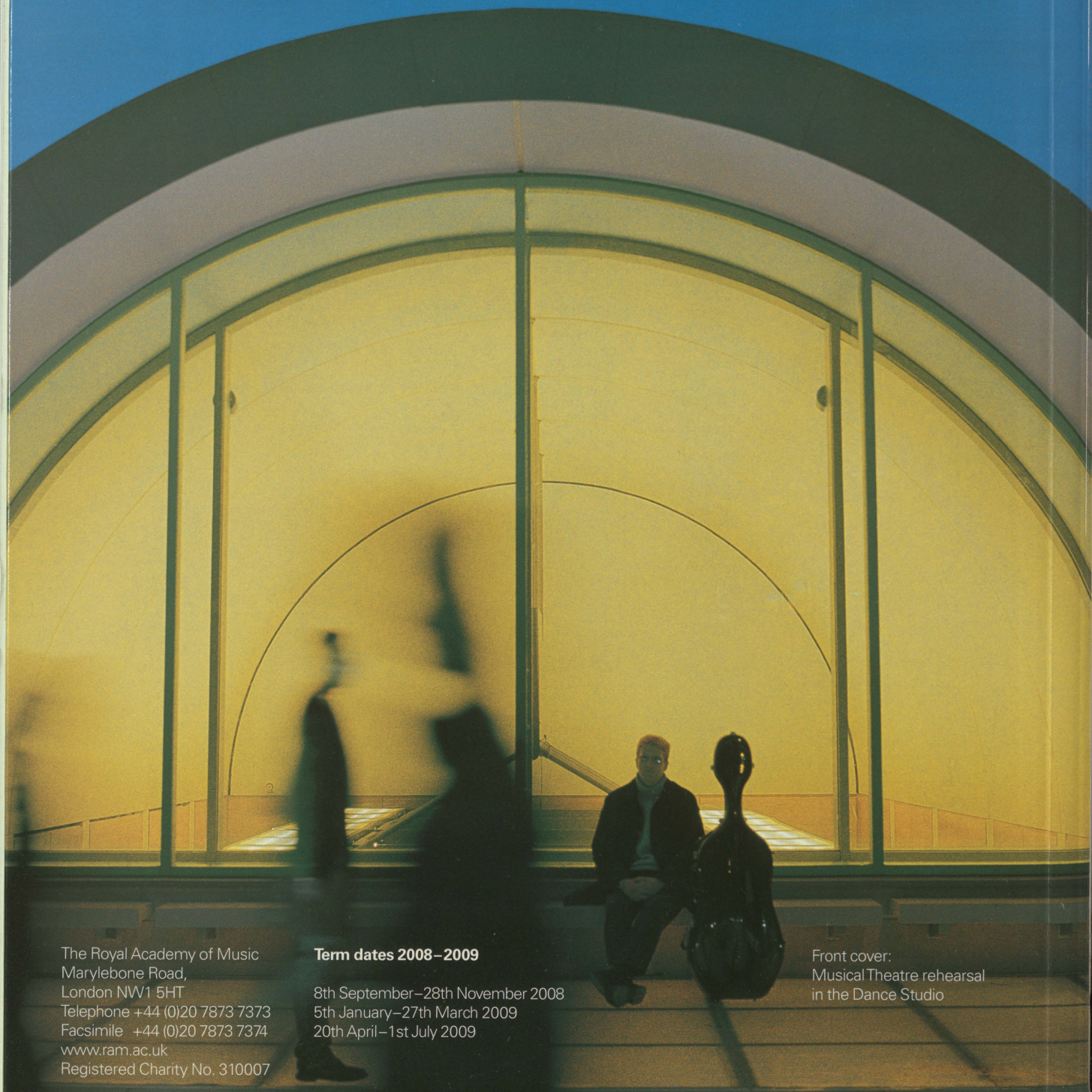








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**Term dates 2008–2009**

8th September–28th November 2008  
5th January–27th March 2009  
20th April–1st July 2009

Front cover:  
Musical Theatre rehearsal  
in the Dance Studio